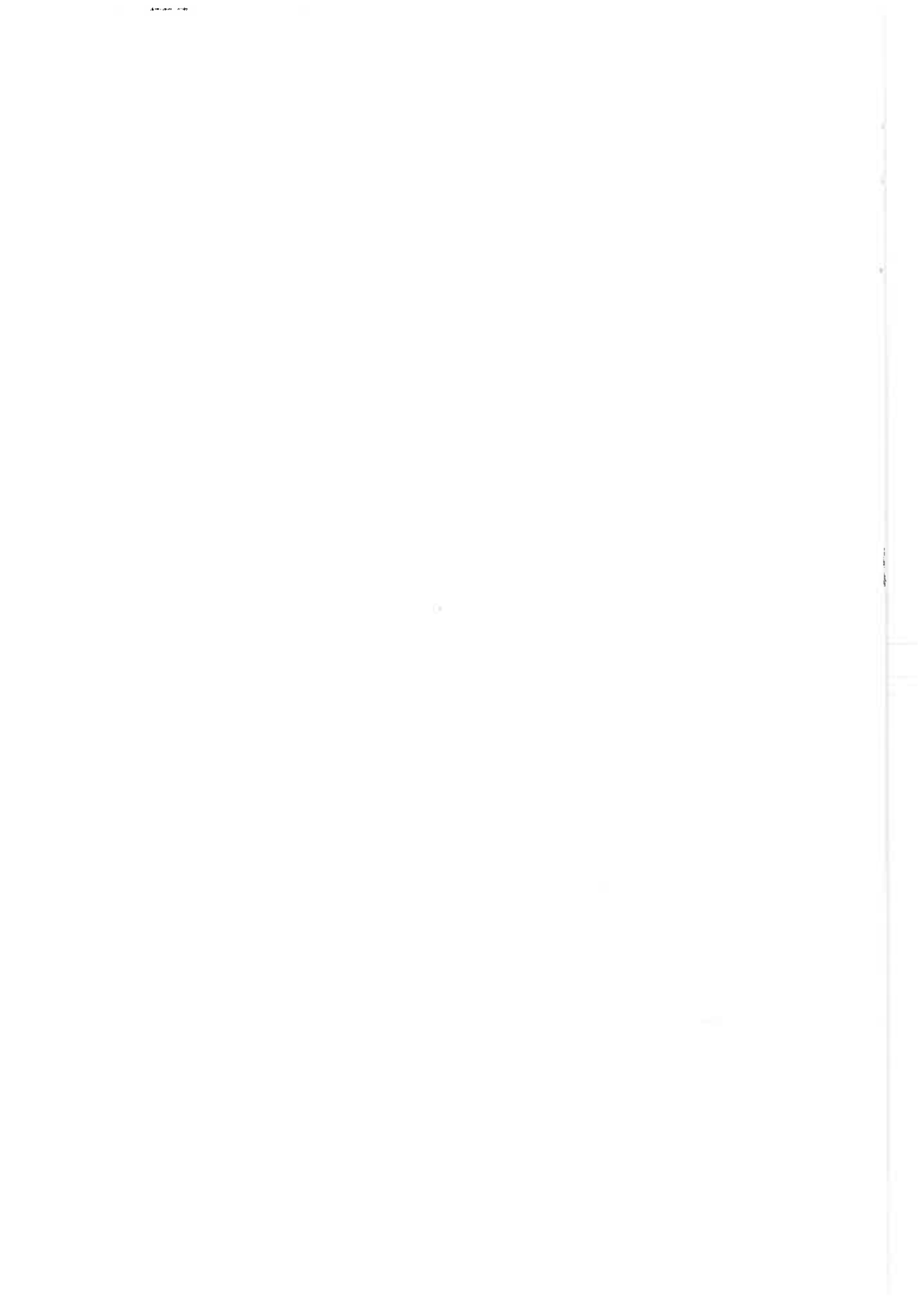




SONGS  
OF  
WILLIAMS



# SONGS OF WILLIAMS

SIXTH EDITION, COMPLETELY REVISED

EDITED BY THE FOLLOWING COMMITTEE OF ALUMNI

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PUBLISHED BY  
THE SOCIETY OF ALUMNI OF WILLIAMS COLLEGE  
WILLIAMSTOWN, MASS.

1959

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**To WILLIAMS COLLEGE**

HER STUDENTS, ALUMNI, SOMETIME MEMBERS, TRUSTEES,

FACULTY AND FRIENDS

THIS VOLUME IS HEARTILY INSCRIBED.

## PREFACE

To the Committee on the Sixth Edition of Songs of Williams it seems that the most informative and the most appropriate way of introducing the edition to its readers is to begin with the following quotation from the Preface to the Fifth Edition, signed by Dwight Marvin and Hamilton B. Wood and dated September, 1933:

"This Song Book had its inception more than a generation ago when an alumnus of Williams and two of her undergraduates united in bringing together her songs, past and present, and putting them into a permanent collection. They believed that such a task would recall happy days to alumni, would serve those still in college and would extend the name and influence of Williams among her friends.

"The immediate success of the venture compelled new editions, with larger editorial boards. The first edition was prepared and published by Gardner C. Leonard, '87, Henry C. Taylor, '99, and Charles T. Whelan, '99. Dwight Marvin, '01, then joined the editorial board and issued the second edition. When the third was contemplated Hamilton B. Wood, '10, then an undergraduate, was added. These five men were responsible for the fourth edition.

"The editors, coming to believe that the permanence of the Song Book demanded some supervision of a more official nature, offered the Society of Alumni of Williams College all right, title and interest to the book if it would undertake the task of continuing it in future years. \*\*\*\*\* The alumni, acting through E. Herbert Botsford, '82, and A. V. Osterhout, '06, who have been invaluable in their aid and encouragement, asked Mr. Marvin and Mr. Wood to prepare the fifth edition."

The Sixth Edition represents a considerable revision. Retained has been everything that represents the finest singing tradition of Williams. Eliminated has been material that is obsolete or not really identified with Williams. In the General Section new arrangements of old favorites have been made to facilitate their rendition and completely new material has been added, especially with respect to class songs. Additional numbers are included in the Sister Colleges Section. There is also an entirely new Octet Section, which will afford to everyone the opportunity of singing some of the remarkable arrangements originated at Williams in the early 40's.

There are, in addition, such features as pictures of campus scenes and of Our Berkshire Valley and notes regarding the origin of some of the songs. Appropriate tribute is also made to the famous jazz collection Paul Whiteman has donated to Williams.

Singing has been an old and vigorous tradition at Williams. Unfortunately, the hiatus of World War II resulted in a marked interruption of this tradition. The fact that the entering class now lives by itself for a year as a body capable of absorbing new ideas as a unit encourages the thought that the availability of this new songbook (the supply of all earlier editions being exhausted) will help restore wide-spread singing of Williams songs on the campus as well as continue one of our greatest traditions wherever Williams men gather.

HENRY KIRK GREER, '22  
*Chairman*

October, 1958

The Whiteman Collection  
by IRWIN SHAINMAN  
*Associate Professor of Music*  
*Curator of the Whiteman Collection*

The friendly association existing between Paul Whiteman and Williams College dates back to 1935. It was during that year that the popular orchestra leader suggested to President Tyler Dennett the idea of establishing, on the Williams campus, an extensive library collection devoted to popular music. It was Whiteman's aim that the collection would become a unique source of material for students in the field of entertainment music during the period 1920-50.

By the end of 1936 the trustees had voted to accept the gift and Whiteman and his orchestra had already performed the two famous concerts—one, joined by the Philadelphia Symphony, in the New York Hippodrome, and the other in Williamstown's Chapin Hall—the proceeds of which helped to get the venture started.

Now, over twenty years later, the Whiteman Collection—housed in specially built and equipped rooms in Stetson Library—contains over 4000 items of music that completely cover the development of a significant personality and musical organization along with their impact on the world of music. The material is still being expanded by Mr. Whiteman—who has just celebrated his fiftieth year as a professional musician—and now includes photographs, press clippings, phonograph records, periodicals and books.

The collection is open to student and public use and items from it are regularly on loan to schools and recording companies. With each passing year the holdings become more useful and valuable to the writer, social historian and the student especially interested in the music, personalities and color of the fabulous jazz age.



## A Word From Paul Whiteman

College songs are folk-songs and those who sing them are as much folk-singers as are the cowboys and frontiersmen who sing the songs of the round-up and the prairie. A printed collection of college songs is therefore an anthology of a very special type of American song.

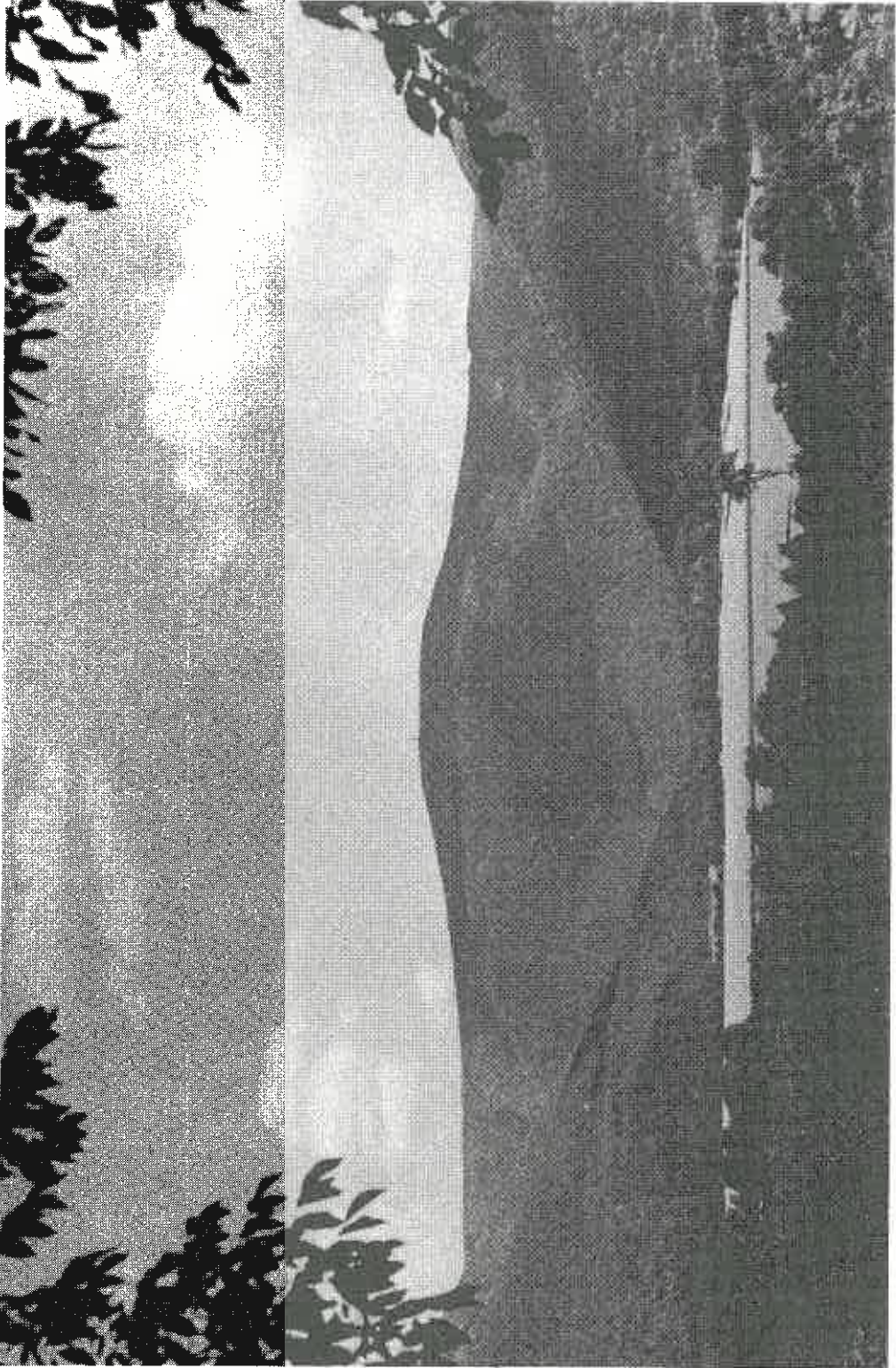
In the new edition of *Songs of Williams*, we find, of course, the songs that belong exclusively to Williams, songs written by Williams men who tell not only of their pre-occupation with football, but also of their nostalgic affection for their college. "Songs of Sister Colleges" show what students of other institutions think of their alma maters. The "octet" arrangements in the book demonstrate the manner in which the more proficient of student and alumni singers render favorite selections in close harmony.

Of equal interest in the general section are the songs that have been favorites with college men for many generations. Many of these show the over-lapping of folk-songs among various regional and occupational groups. Compare for example *The Capital Ship* with Stephen Foster's *Camptown Races* and with the Negro spiritual, *Roll, Jordan, Roll*. Observe how the Hebrew children of the old spiritual, *Where, O Where*, have become freshmen, sophomores, juniors and finally seniors. Instead of being safe in the "promised land" they are now safe in the class ahead, and at the last in "the wide-wide world." Consider too, the diverse types of anthology in which you will find *The Mermaid, How Can I Leave Thee?, The Grand Old Duke Of York*, and numerous others of the songs in the book.

It is gratifying to have *Songs of Williams* brought up-to-date and modernized. It is also good to know that it still preserves the songs that have been favorites since the first edition was published sixty years ago.

PAUL WHITEMAN

October, 1958



“The mountains! the mountains! we greet them with a song”.

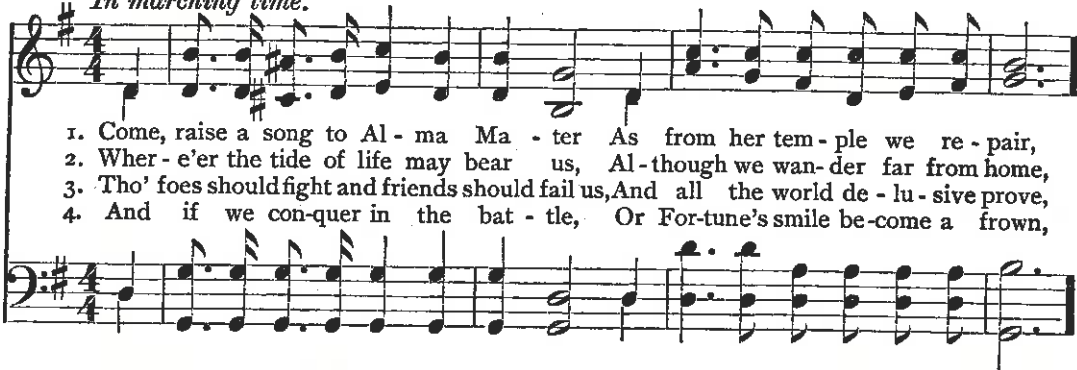
SONGS OF WILLIAMS.  
ALMA MATER SONG.

1

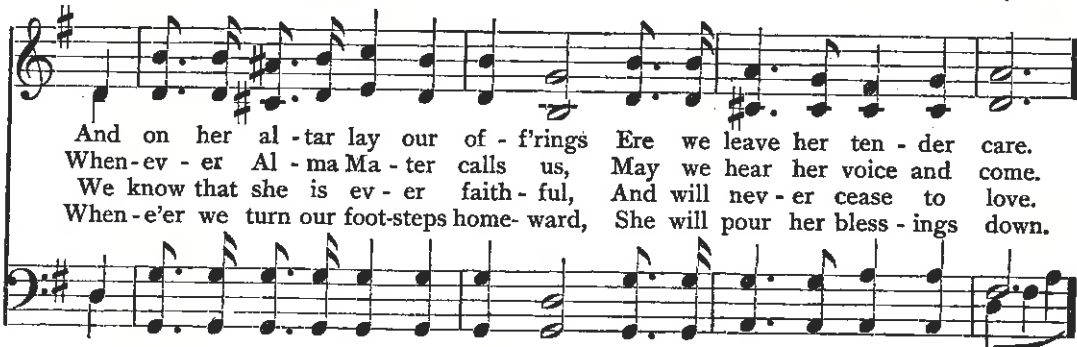
*Dedicated to the Class of 1901.*

Words and music by DWIGHT MARVIN, '01.

*In marching time.*




1. Come, raise a song to Al - ma Ma - ter As from her tem - ple we re - pair,  
2. Wher - e'er the tide of life may bear us, Al - though we wan - der far from home,  
3. Tho' foes should fight and friends should fail us, And all the world de - lu - sive prove,  
4. And if we con - quer in the bat - tle, Or For - tune's smile be - come a frown,

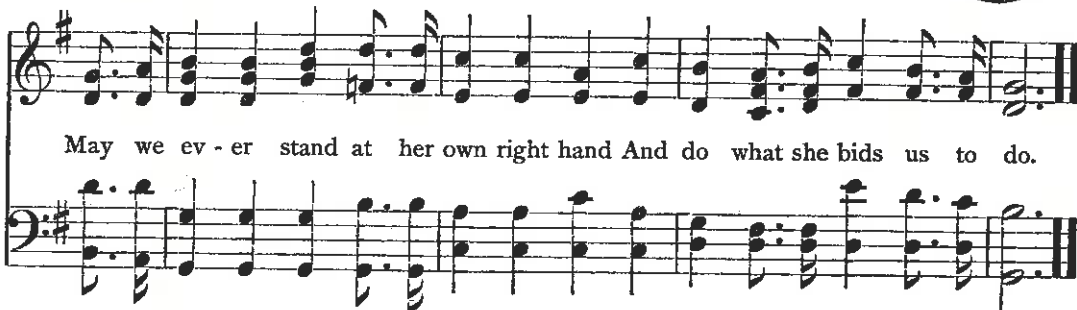


And on her al - tar lay our of - frings Ere we leave her ten - der care.  
When - ev - er Al - ma Ma - ter calls us, May we hear her voice and come.  
We know that she is ev - er faith - ful, And will nev - er cease to love.  
When - e'er we turn our foot - steps home - ward, She will pour her bless - ings down.

CHORUS. *Animated.*



Hail to Wil - liams! our Al - ma Ma - ter! To our moth - er tried and true!



May we ev - er stand at her own right hand And do what she bids us to do.

## THE ROYAL PURPLE.

F. W. MEMMOTT, '95, and F. D. GOODWIN, '95.

B. T. BARTLETT, '95.

## INTRODUCTION.

*Tempo di marcia.*

1. If you ask us why our moth - er Took the Pur - ple for her  
 2. They may drive us back by inch - es, — We strive to get the  
 3. They may lead us ev - 'ry in - ning, — We keep them hard at  
 4. While in life's stern game we're striv - ing, Our pluck can nev - er

choice, And why each loy - al broth - er At its  
 ball; We hold our own by clinch - es, Their  
 work; And with lit - tle chance of win - ning, We  
 fail; That firm - ness still sur - viv - ing, We're

beau - ty should re - jice; . . 'Tis be - cause this col - or  
gains are al - ways small. . . . Their rush - es may be  
not a mo - ment shirk. . . . They may be bat - ting  
nev - er known to quail. . . Then we show a spir - it

choos - ing, Wise mon - archs wear with pride, And  
clev - er, Their in - ter - fer - ence fine; There  
strong - ly, Their field - ing may be great; You  
roy - al, As in the ninth our nine, There's

when our boys seem los - ing, The Pur - ple turns the tide.  
comes their last en - deav - or, — We're on our "Five Yard Line."  
rea - son mat - ters wrong - ly, The ninth will make all straight.  
still a "Stone Wall" loy - al, When we're on our "Five Yard Line."

## CHORUS.

Some vaunt the crim - son, some the blue, And some their hon - est green; We're

to the re - gal col - or true, Of Berkshire's peer-less Queen.— Tho'

ri - vals fain would scorn it, And, min - gle it with white, It's our

grand old Roy - al Pur - ple, And we tri - umph in its might.

## YARD BY YARD.

C. F. BROWN, '09.

L. S. POTTER, '10.

*In march time.*

CLARENCE F. BROWN, '09.

HAMILTON B. WOOD, '10.

1. Come, all ye sons of Williams, sing, As we march on the  
2. Am-herst and Dartmouth may be strong, Might-y and full of

field. steam, Cheer till the hills and val-leys ring, There's  
Oft have they been of no a-vail When

nev-er a tho't to yield. We'll back the team thro'  
they meet the pur-ple team. Har-vard and E-li

ev - 'ry game, With them in ev - 'ry play.  
both can tell When we have dimm'd their fame.

Fling out the pur - ple, hail, . . . For once a - gain comes Wil-liams' day.  
Ring out the tri - umph bell, . . . For once a - gain we've won the game.

**f** CHORUS.

Yard by yard we'll fight our way, Thro' Am-herst's line,



Ev - ry man in ev - ry play, Striv-ing all the time.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "Ev - ry man in ev - ry play, Striv-ing all the time." The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Cheer on cheer will rend the air, All be-hind our men, For we'll


The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Cheer on cheer will rend the air, All be-hind our men, For we'll". The piano accompaniment maintains the same rhythmic pattern as the first system.

fight for dear old Wil-liams And we'll win and win a - gain.



The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "fight for dear old Wil-liams And we'll win and win a - gain." The piano accompaniment ends with a final chord and a fermata. A dynamic marking of *sf* (sforzando) is present in the piano part.

## THE MOUNTAINS.



Words and Music by Dr. WASHINGTON GLADDEN, '59.

*Allegretto.*



1. O, proud - ly rise the mon - archs of our moun - tain land, With their  
2. The snows of win - ter crown them with a crys - tal crown, And the  
3. O, might - i - ly they bat - tle with the storm - king's power; And the  
4. Be - neath their peace - ful shad - ows may old Wil - liams stand, Till the

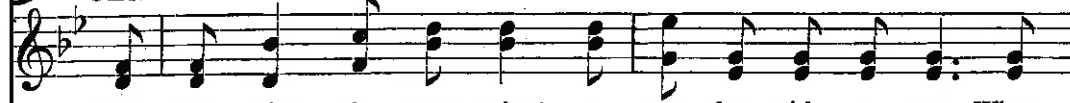
king - ly for - est robes, to the sky, Where Al - ma Ma - ter dwell - eth with her  
silver clouds of sum - mer round them cling; The Au - tumn's scar - let man - tle flows in  
con - quer - ors shall tri - umph here for aye; Yet qui - et - ly their shad - ows fall at  
suns and mountains nev - er - more shall be, The glo - ry and the hon - or of our


chos - en band, And the peace - ful riv - er flow - eth gen - tly by.  
rich - ness down; And they rev - el in the gar - ni - ture of Spring.  
eve - ning hour, While the gen - tle breez - es round them soft - ly play.  
moun - tain land, And the dwell - ing of the gal - lant and the free.



## CHORUS.



The moun - tains! the moun - tains! we greet them with a song, Whose



ech - oes re - bound - ing their woodland heights a - long, Shall min - gle with an - thems that  
winds and foun - tains sing, Till hill and val - ley gai - ly, gai - ly ring.

## CLASS SONG.

\* Thir - ty - four's a jol - ly class, Fal - ral - a - ral - ral - ral, She nev - er lets a

good time pass, Fal - ral - a - ral - ral - ral. Wil - liams, Wil - liams, thir - ty - four,

Fal - ral - a - ral - ral - ral, Wil - liams, Wil - liams, thir - ty - four, Fal - ral - a - ral - ral - ral.

\* Any class may be substituted here and the verse repeated, using the next classes in order.



1. Come fill your glass - es up To  
2. Come sing a heart - y song To

Wil - liams, to Wil - liams, to Wil - liams. Come Sing  
Wil - liams, to Wil - liams, to Wil - liams. Sing

fill a lov - ing cup to Wil - liams, to Wil - liams, to  
as we march a - long From Wil - liams, from Wil - liams, from

Wil - liams. We will drink our wine to  
Wil - liams. We will ral - ly on Pratt

By permission of HARRY COLEMAN, Philadelphia, Pa.

night, Drink the wine that makes hearts light. Come fill your  
Field, We will make our ri - vals yield, Vic - t'ry shall

glass - es up To Wil - liams, to Wil - liams, to Wil - liams.  
crown the shield Of Wil - liams, of Wil - liams, of Wil - liams.

### THREE CROWS.

It is the custom for some one to "line" each stanza before it is sung.

*Largo.*

1. There were three crows sat on a tree, And they were black as crows could be.
2. Said one old crow un - to his mate, "What shall we do for grub to eat?"
3. "There lies a horse on yon - der plain, Who's by some cru - el butcher slain."
4. "We'll perch up - on his bare back bone, And pick his eyes out one by one."

## THE PURPLE RIBBON

Arranged by H. B. Wood, '10

a Round her neck she wore a purple rib-bon, She wore it in the springtime and

The first system of musical notation for 'The Purple Ribbon'. It consists of a treble and bass staff in 4/4 time. The treble staff contains the vocal melody with lyrics underneath. The bass staff contains the piano accompaniment. The lyrics for this system are: 'a Round her neck she wore a purple rib-bon, She wore it in the springtime and'.

in the month of May. And when I asked her why she wore that rib-bon, She

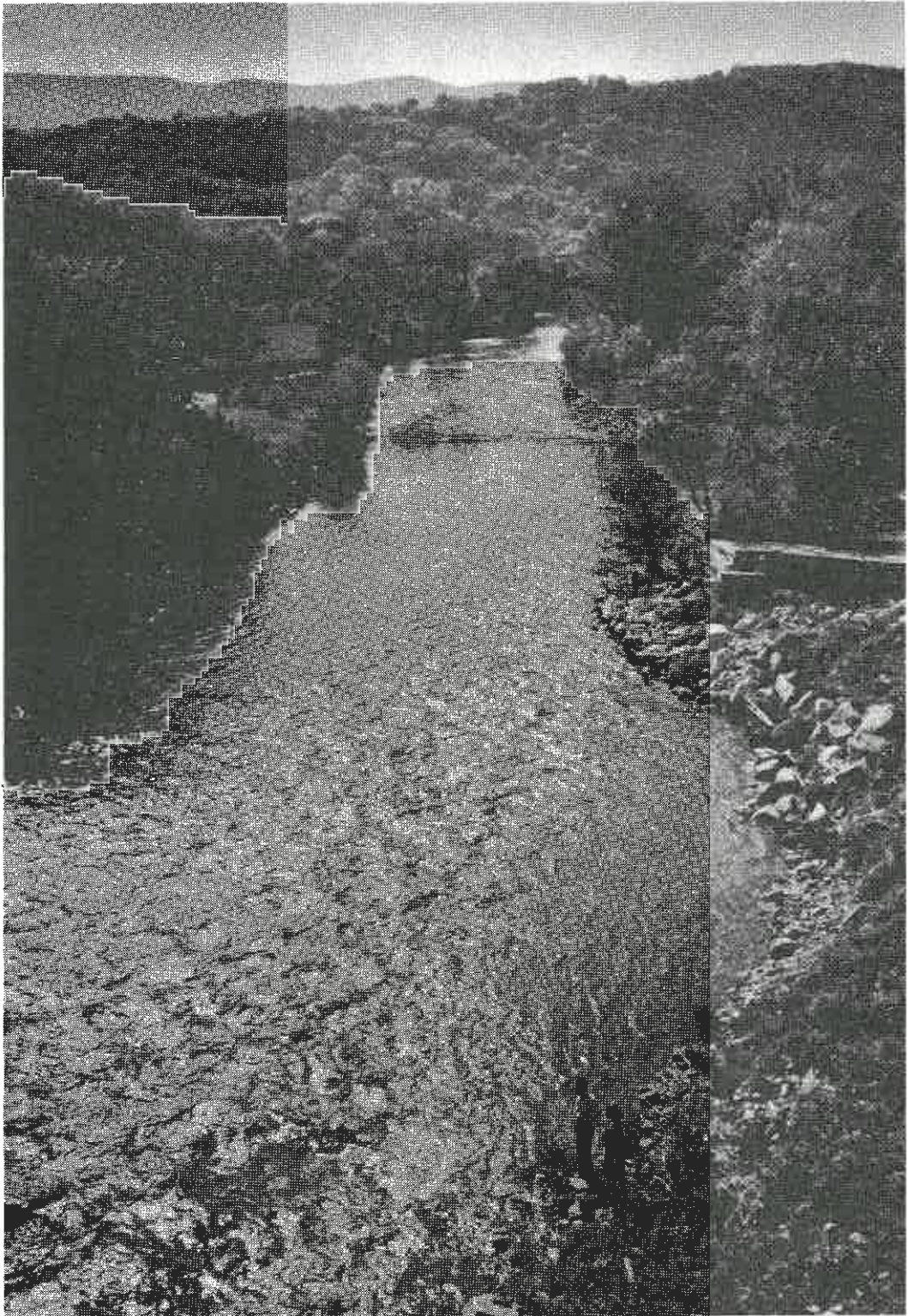
The second system of musical notation. The treble staff continues the vocal melody with lyrics: 'in the month of May. And when I asked her why she wore that rib-bon, She'. The bass staff continues the piano accompaniment.

wore it for old Williams which was far, far a-way. Far a - way Far a -

The third system of musical notation. The treble staff continues the vocal melody with lyrics: 'wore it for old Williams which was far, far a-way. Far a - way Far a -'. The bass staff continues the piano accompaniment.

way. And she wore it for old Wil-liams which was far, far a-way.

The fourth and final system of musical notation. The treble staff concludes the vocal melody with lyrics: 'way. And she wore it for old Wil-liams which was far, far a-way.'. The bass staff concludes the piano accompaniment.



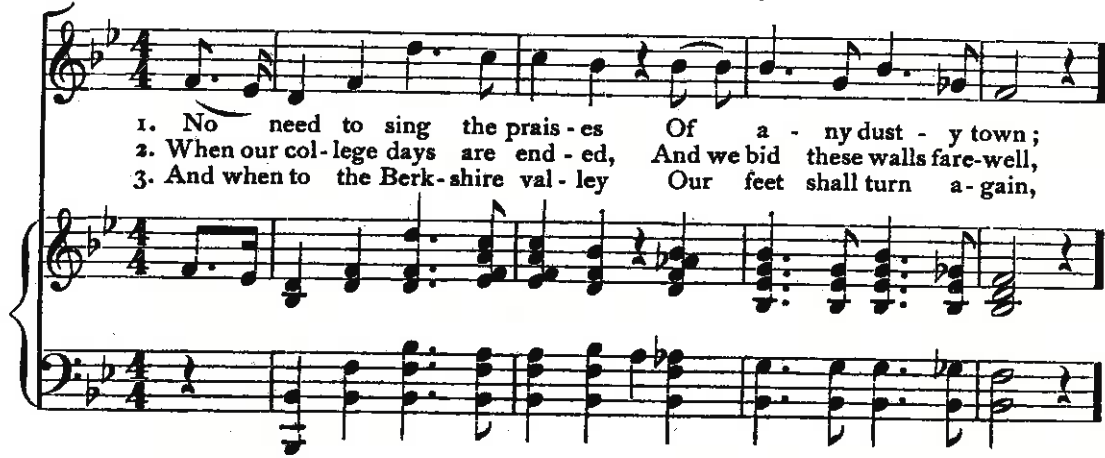
“And the peaceful river floweth gently by”.



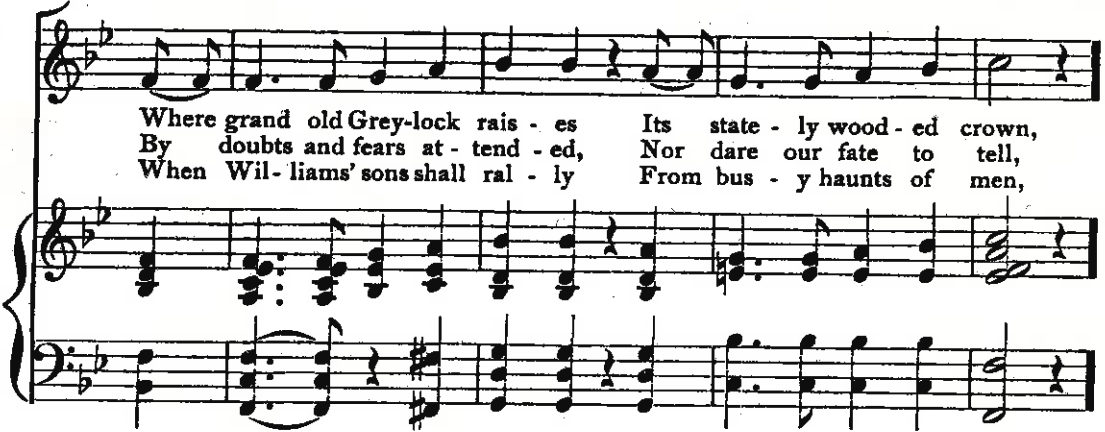
## 'NEATH THE SHADOW OF THE HILLS.

Words by TALCOTT M. BANKS, '90.

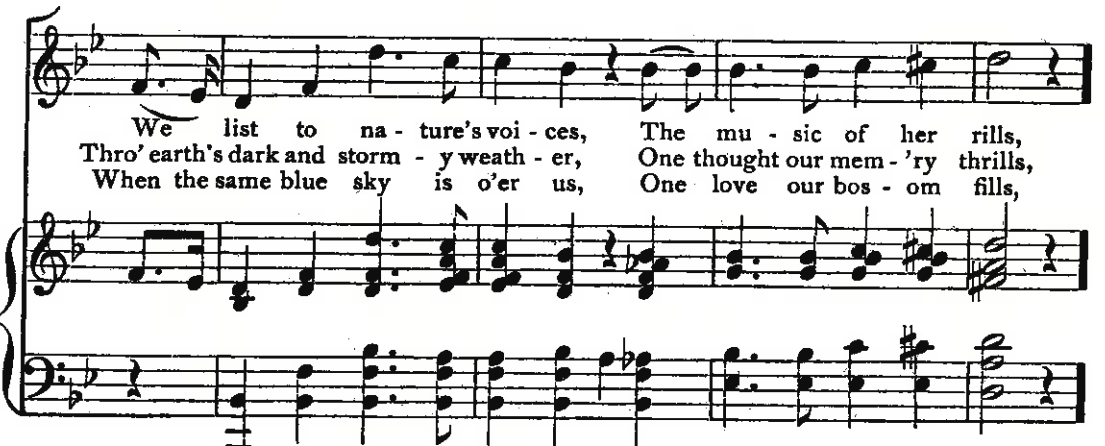
Music by FRANCES SHACKELTON.



1. No need to sing the prais - es Of a - ny dust - y town ;  
 2. When our col - lege days are end - ed, And we bid these walls fare - well,  
 3. And when to the Berk - shire val - ley Our feet shall turn a - gain,

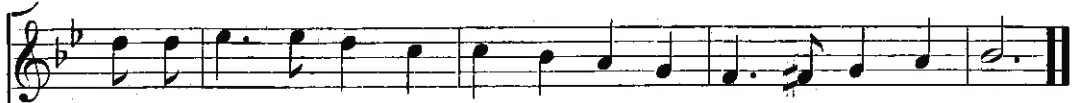


Where grand old Grey - lock rais - es Its state - ly wood - ed crown,  
 By doubts and fears at - tend - ed, Nor dare our fate to tell,  
 When Wil - liams' sons shall ral - ly From bus - y haunts of men,



We list to na - ture's voi - ces, The mu - sic of her rills,  
 Thro' earth's dark and storm - y weath - er, One thought our mem - 'ry thrills,  
 When the same blue sky is o'er us, One love our bos - om fills,

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And each loy - al heart re - joice - es 'Neath the shad - ow of the hills.  
 Of the years we passed to - geth - er, 'Neath the shad - ow of the hills.  
 Then we'll shout some good old cho - rus 'Neath the shad - ow of the hills.



## WHERE, O WHERE.



1. { Where, O where are the ver-dant Fresh-men, Where, O where are the ver-dant  
 They've gone out from Hank Wild's Lat-in, They've gone out from Hank Wild's  
 2. { Where, O where are the gay young Sophomores, Where, O where are the gay young  
 They've gone out from "Ec" with "Pi Pi," They've gone out from "Ec" with



Fresh-men, Where, O where are the ver-dant Freshmen, Safe now in the Sophomore class. }  
 Lat-in, They've gone out from Hank Wild's Lat-in, Safe now in the Sophomore class. }  
 Sophomores, Where, O where are the gay young Sophomores, Safe now in the Junior class. }  
 "Pi" Pi," They've gone out from "Ec" with "Pi Pi," Safe now in the Junior class. }



- 3 Where, O where are the jolly Juniors,  
 Where, O where are the jolly Juniors,  
 Where, O where are the jolly Juniors,  
 Safe now in the Senior class.  
 They've gone out from Maxcy's Logic,  
 They've gone out from Maxcy's Logic,  
 They've gone out from Maxcy's Logic,  
 Safe now in the Senior class.

Where, O where are the grave old Seniors,  
 Safe now in the wide, wide world.  
 They've gone out from their Alma Mater,  
 They've gone out from their Alma Mater,  
 They've gone out from their Alma Mater,  
 Safe now in the wide, wide world.

*Andante.*

- 4 Where, O where are the grave old Seniors,  
 Where, O where are the grave old Seniors,

*Presto.*

- 5 By and by we'll go out for to meet them,  
 By and by we'll go out for to meet them,  
 By and by we'll go out for to meet them,  
 Safe now in the wide, wide world.

## GRAND OLD DUKE OF YORK

Arranged by H. B. Wood, '10

Oh, the grand old duke of York — He had ten thous - and

The first system of musical notation for the song. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The vocal line begins with a melodic phrase, followed by a series of chords. The piano accompaniment provides a steady harmonic support with chords and some eighth-note patterns.

men — He marched them up a hill and he marched them down a -

The second system of musical notation. The vocal line continues with a melodic phrase, followed by a series of chords. The piano accompaniment continues with chords and eighth-note patterns.

gain. And when they're up they're up And when they're down they're down And

The third system of musical notation. The vocal line continues with a melodic phrase, followed by a series of chords. The piano accompaniment continues with chords and eighth-note patterns.

when they're on - ly half - way up they're nei - ther up nor down.

The fourth system of musical notation, which concludes the piece. The vocal line continues with a melodic phrase, followed by a series of chords. The piano accompaniment continues with chords and eighth-note patterns, ending with a final chord.

## OUR MOTHER.

*Con spirito.*

CLARENCE F. BROWN, '09.

*mf*

1. 'Twas in the days of long a - go, In a val - ley 'neath the moun-tain  
2. Long may we dear - ly cher - ish her, And ev - er rest be-neath her

*mf*

wall, Our Al - ma Ma - ter dear was born, The moth - er of us  
hand, When e'er she calls with loy - al hearts To - geth - er let us

all. And thro' the count - less years her fame has grown, 'Till  
stand. May ev - er - more her song of tri - umph Thro' -

now in glo - ry bright, Im - mor - tal ev - er reign - ing o'er us, She  
out our moun - tains ring, May ev - er - more her sons vic - to - rious, Thus

*rit.*

## CHORUS.

stands in all her might. Hail, Al - ma Ma - ter! Hail to thy name.  
to old Wil - liams sing.

Ye sons who know her love, Sing to her fame for - ev - er,

*rit.*

Long may she glo - rious tri - umph - ant be,

*a tempo.* *rit.*

Bright thro' the fu - ture years, Our moth - er, here's to thee!



"Our Berkshire Valley".

## SWEET AND LOW

ALFRED, LORD TENNYSON

JOSEPH BARNBY

Arranged by C. L. Safford, Jr. 41

Sweet and low, Sweet and low, Wind of the West - ern sea — Low, Low —  
Sleep and rest, Sleep and rest, Fa - ther will come to thee soon Rest, Rest on

O - ver the roll - ing  
breathe and blow, Wind of the West - ern sea — O - ver the  
Moth - er's breast, Fa - ther will come to thee soon — Fa - ther will come to his

O - ver the  
Fa - ther will  
wa - ters go, Come from the dy - ing moon and blow,  
wa - ters go, Come from the moon and blow, Blow him a - gain to  
babe in the nest, Sil - ver sails - all — out of — the west, Un - der the sil - ver

wa - ters go, Come from the moon and blow,  
come to you, Sil - - ver out of the west,  
me — While my lit - tle one, While my pret - ty one sleeps. —  
moon Sleep, my lit - tle one, Sleep, my pret - ty one, sleep. —

## CAN'T YOU CLIMB UP.

Arranged by WILLIAM HOWELL EDWARDS, '91.

## INTRODUCTION.

1. The first year that Williams did enter the league, She paralyzed Amherst and Brown.
2. I had a lit-tle ship on the o - cean, All la-den with sil-ver and gold.
3. I want to kiss Nellie behind the kitchen door, I want to kiss Nellie some more.

## CHORUS.

Can't she play ball, can't she play ball, Can't she play ball with Amherst and Brown?  
 Can't you climb up, can't you climb up, Can't you climb up by moonlight alone?  
 Can't you climb up, can't you climb up, Can't you climb up by moonlight alone?



Can't she play ball, can't she play ball, Can't she play ball with Amherst and Brown?  
 Can't you climb up, can't you climb up, Can't you climb up by moonlight alone?  
 Can't you climb up, can't you climb up, Can't you climb up by moonlight alone?

## GOOD-NIGHT.

*Sostenuto.*

1. Good-night, la - dies!      good-night, la - dies!      Good-night, la - dies! We're  
 2. Fare - well, la - dies!      fare - well, la - dies!      Fare - well, la - dies! We're  
 3. Sweet dreams, la - dies!      sweet dreams, la - dies!      Sweet dreams, la - dies! We're

*Allegro.*

going to leave you now.      Mer - ri - ly we roll a - long,

*Repeat pp.*

roll a - long, roll a - long, Mer - ri - ly we roll a - long, O'er the dark blue sea.

## CLASS SONG MEDLEY

1909

Words and music by  
 E. L. HAZELTON, '09  
 H. R. JOHNSTON, '09

**March time**

Nine-teen nine, our voic - es free We raise to - day in

praise of thee; Class thou art with - out a peer,

Ev - er - more we'll hold thee dear You bring back fond

mem-o-ries old, Our hearts nev-er will grow cold.

Ye men all a - long the line, Cheer for Wil-liams and nine-teen

This system shows the first line of music with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

1910  
THIRD REUNION SONG

Words by H. B. Wood, '10  
and C. D. Heywood, '11

Music by H. B. Wood, '10

nine. — Yo ho, my lads, Yo ho, — We're off the bound-ing

This system continues the melody from the first system. It features a treble and bass staff with lyrics written below. There are some rests and slurs in the melody.

main; — We're here to - day from man - y a port, We'll

This system continues the melody. It features a treble and bass staff with lyrics written below. The melody includes a long note with a slur.

all be here a - gain. — Yo ho, my lads, Yo ho, — A

This system concludes the melody shown on this page. It features a treble and bass staff with lyrics written below. The melody ends with a final note and a slur.

fleet of six - ty men ——— Fill up the bump - ers,

Trim the ship for nine - teen ten. There's a

1912

ALLEN G. WHITEMORE, '12

ROBERT WINTHROP SEELEY, '12

place — I guess you know, Where we used to like to go; — And a

ta - ble in the cor - ner, Where the la - ger used to flow. —

Where the beer that we could shelve, Burt and Pat-sy used to

delve; And the echoes still re-echo With a

1914  
CLASS SONG

J. H. LAWSON, '14

WEBB I. VORYS, '14

(Slower)

PAUL B. WEST, '14

toast to nine-teen twelve! Wil-liams, for-ev-er Wil-liams, We

sing to thee, With shouts of com-rade voic-es,

*ff* *pa tempo*

With cheers and jol - li - ty, Good fel - lows Al - ways with song and

*rall.*

*f*

laugh - ter, Al - ways light - heart - ed glee; Tho'

*p* *f*

years bring sor - row af - ter, Now let us take our fill of

*ff* *rit.* *res.*

plea - sure, And days of friend - ship treasure, With - in thy bonds, Wil - liams.

1916

Words by R. B. LEAKE, '16

Music by E. L. STONE, '16

Arranged by H. K. Greer, '22

**Vigorouso**

Oh, here's a toast to all good sai-lors; Here's a toast to all the

crew; There's a glass for ev-'ry fel-low Who would

like to join us too. And last of all a toast to Six-teen, She will

save us when we drown, She's the best old boat, ev-er

*rit.*

**Vigoroso** **subito**

set a - float, Bot-toms up, drink her down, down, down, down, down.

This musical score is for a piece titled 'Vigoroso' with a 'subito' marking. It features a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'set a - float, Bot-toms up, drink her down, down, down, down, down.' There are several accents (^) above the notes in the treble staff.

1917

By F. HUBBARD HUTCHINSON

Arranged by H. K. Greer, '22

**(Slowly)**

Sev - en-teen, We sing to thee In voi - ces loud and

This musical score is for a piece marked '(Slowly)'. It features a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Sev - en-teen, We sing to thee In voi - ces loud and'. The score includes a wavy line in the bass staff at the beginning, possibly indicating a tremolo or a specific performance instruction.

clear. In com - rad-ship in fel - low-ship In friendship and good

This musical score continues the previous piece. It features a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'clear. In com - rad-ship in fel - low-ship In friendship and good'.

cheer. Thy song will ring tri - umph-ant-ly Where 'ere they sons are

This musical score continues the previous piece. It features a treble and bass clef with a key signature of two flats. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'cheer. Thy song will ring tri - umph-ant-ly Where 'ere they sons are'.



seen On hill, or dale, On land or sea, Here's to Sev - en - teen.

*rit.*

1921

Words by E. G. NORTH, '21

Music by M. M. BANKS, '21

Arranged by H. K. Greer, '22

March time

Here's to twenty-one

To the best old class of all. Come on and

drink to twenty-one. And when those days of

joy have gone for - ev - er, Think \_\_\_\_\_ of twenty- one

And the friends who stood be - side us

Then let's drink long, \_\_\_\_\_ and sing our

song \_\_\_\_\_ To the class of twenty - one.

## HOMEWARD, OH!

Dr. HENRY A. SCHAUFFLER, '59. Air.—"LANDLORD, FILL THE FLOWING BOWL."



1. Oh, merri-ly roll we homeward, oh! While rings the air with laugh-ter; For
2. Crack the whip and raise the shout, "A-dieu to Al-ma Ma-ter!" We
3. Ding, dong, ding, no bell shall ring To wake our peaceful slum-ber; But
4. Cheer the steeds and fly a-long, For all the girls are wait-ing, With



all our toils have flown a-way, And all our cares hard af-ter.  
 love thee well, yet love thee best When thou dost bid us "scat-ter."  
 vis-ions bright be-fore us flit Till nine the clock shall num-ber.  
 beam-ing eyes and win-ning smiles To give us heart-y greet-ing.



## CHORUS.



O, then, let us mer-ry, mer-ry be, O, . then, let us mer-ry, merry be,



O, then, let us mer-ry, mer-ry be, For now we're roll-ing home-ward.





“Yard by yard we’ll fight our way”.

## DOWN THE FIELD.

Air, "The Black Four Hundred."  
Arranged by DWIGHT MARVIN, '01.

Oh, it's Cap - tain \* a - com-ing down the line; Oh,

don't that team look hot <sup>look a-hot</sup> as down the field they trot; If you

lis - ten you will hear those Am - herst root - ers say, "I

guess old Wil - liams is going to win to - day."

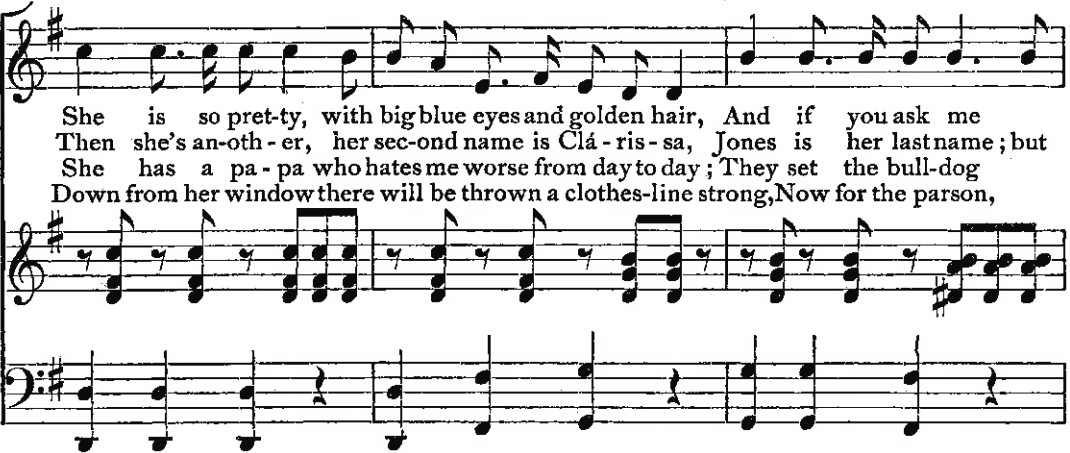
\*Here insert name of Captain.

## BELINDA CLARISSA.

WILLIAM HOWELL EDWARDS, '91.



1. Down by the riv - er there dwells a lit - tle maid - en fair,  
 2. What do we call her? Well her first name is Bé - lin - da,  
 3. She has a mam - ma who loves me not, I'm sor - ry to say;  
 4. Soon down the riv - er our old barn door will float a - long,



She is so pret - ty, with big blue eyes and golden hair, And if you ask me  
 Then she's an - oth - er, her sec - ond name is Clá - ris - sa, Jones is her last name; but  
 She has a pa - pa who hates me worse from day to day; They set the bull - dog  
 Down from her window there will be thrown a clothes - line strong, Now for the parson,



why I'm al - ways go - ing there, Don't you know? Speak it low, she loves me!  
 she will change it soon for ah! Bé - lin - da Clá - ris - sa, she loves me!  
 on me when I go that way, Bow wow wow! there's a row, she loves me!  
 we will each to each be - long, Bé - lin - da, Clá - ris - sa, she loves me!

## CHORUS.

Heigh -ho! Heigh -ho! Then she's the girl for me; Were she a per-fect vi-ra-go, I'd

still be true, I love her so. Heigh-ho! Heigh-ho! My heart's no long-er free, And the

*After last verse.*

rea-son is, why, don't you know? she loves me! Ah! yes!

## MARCHING SONG.

Words and Music by  
A. M. BOTSFORD, '06.

*Animato.*

1. We march and sing as all a-long the line We  
2. For ev - er loy - al Wil-liams' sons shall stand, And

raise our bat - tle cry; The val - ley ech - oes  
bat - tle side by side, And ne'er a foe is

send - ing back a cheer For men who do or die. Then  
found thro'-out the land To stem the Pur - ple tide! In



on - ward, stead - fast, for - ward to the fight, With hearts and voi - ces  
foot - ball, base - ball, bas - ket - ball or track, Tho' we be weak or

strong,           The Pur - ple floats a - bove us Cheer - ing for the team we march a -  
strong,           We'll back the team for - ev - er. Once a -gain we sing our march - ing

*spoken.*

long. *Rah! Rah!* As we go march - ing, march - ing, march - ing on to vic - t'ry,  
song. *Rah! Rah!* As we go march - ing, march - ing, march - ing on to vic - t'ry,

Raise our banners high a-long the way As we go

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "Raise our banners high a-long the way As we go". The piano accompaniment features a simple harmonic structure with chords in the right hand and a steady bass line in the left hand.

sing - ing, cheer - ing glo - ry to the team, For this is Wil - liams' day.

The second system continues the musical score. The vocal line concludes with the lyrics: "sing - ing, cheer - ing glo - ry to the team, For this is Wil - liams' day." The piano accompaniment provides harmonic support throughout.

## THE PURPLE TEAM.

*In march time.*

Words and Music by  
CLARENCE F. BROWN, '09.

1. We will sing this song as we march a - long to old Wil - liams and her  
2. When the fight is o'er and the foe no more, to old Wil - liams raise a

The musical score for 'The Purple Team' is in G minor and 4/4 time. It includes two verses of lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

Copyright, 1907, by CLARENCE F. BROWN.

fame, Let the mountains sing and the val - leys ring with the glo - ry of her  
 song, Fling the Pur - ple wide, it has stemm'd the tide, for its sons are brave and

name, And when to the fray in bold ar - ray she turns her  
 strong, And in fu - ture strife, all thro' our life, with rout in

might, We will cheer, cheer, cheer, for the Purple dear and fight, fight, fight.  
 sight, Think of days when we won vic - to - ry and fight, fight, fight.

## CHORUS.

Cheer for the Pur - ple Team as we march a - long,

The first system of the chorus features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, ending with a quarter rest. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Cheer for the Pur - ple Team with voi - ces strong,

The second system continues the chorus with a similar vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, ending with a quarter rest. The piano accompaniment maintains the harmonic support.

Cheer for the Vic - to - ry in Pur - ple and Gold a - gleam, We will

The third system concludes the chorus. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, ending with a quarter rest. The piano accompaniment provides the final harmonic context.

nev-er give in, we will fight till we win, all Hail! the Pur - ple Team. .

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and quarter notes, with some rests and a final double bar line.

## THE QUILTING PARTY.

*Andante.*

1. In the sky the bright stars glit - tered, . . . On the  
 2. On my arm a soft hand rest - ed, . . . Rest - ed  
 3. On my lips a whis - per trem - bled, . . . Trem - bled  
 4. On my life new hopes were dawn - ing, . . . And those

The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. It begins with a piano (*p*) dynamic marking. The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

bank the pale moon shone; And 'twas from Aunt Di - nah's  
 light as o - cean foam; And 'twas from Aunt Di - nah's  
 till it dared to come; And 'twas from Aunt Di - nah's  
 hopes have lived and grown; And 'twas from Aunt Di - nah's

*cres.*

The musical score continues with a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff with the same key signature and time signature. The music features a mix of eighth and quarter notes, with some rests and a final double bar line. A *cres.* (crescendo) marking is present above the vocal line.

quilt-ing par-ty, I was see - ing Nel-lie home. . . .

CHORUS. *mf*

I was see-ing Nel-lie home, . . I was see - ing Nel-lie home; And'twas

*mf*

from Aunt Di - nah's quilt-ing par - ty, I was see - ing Nel-lie home.

repeat *pp*

## SHALL I, WASTING IN DESPAIR?

G. WITHER

Old English Air  
Arranged for Male Voices by  
T. Charles Lee

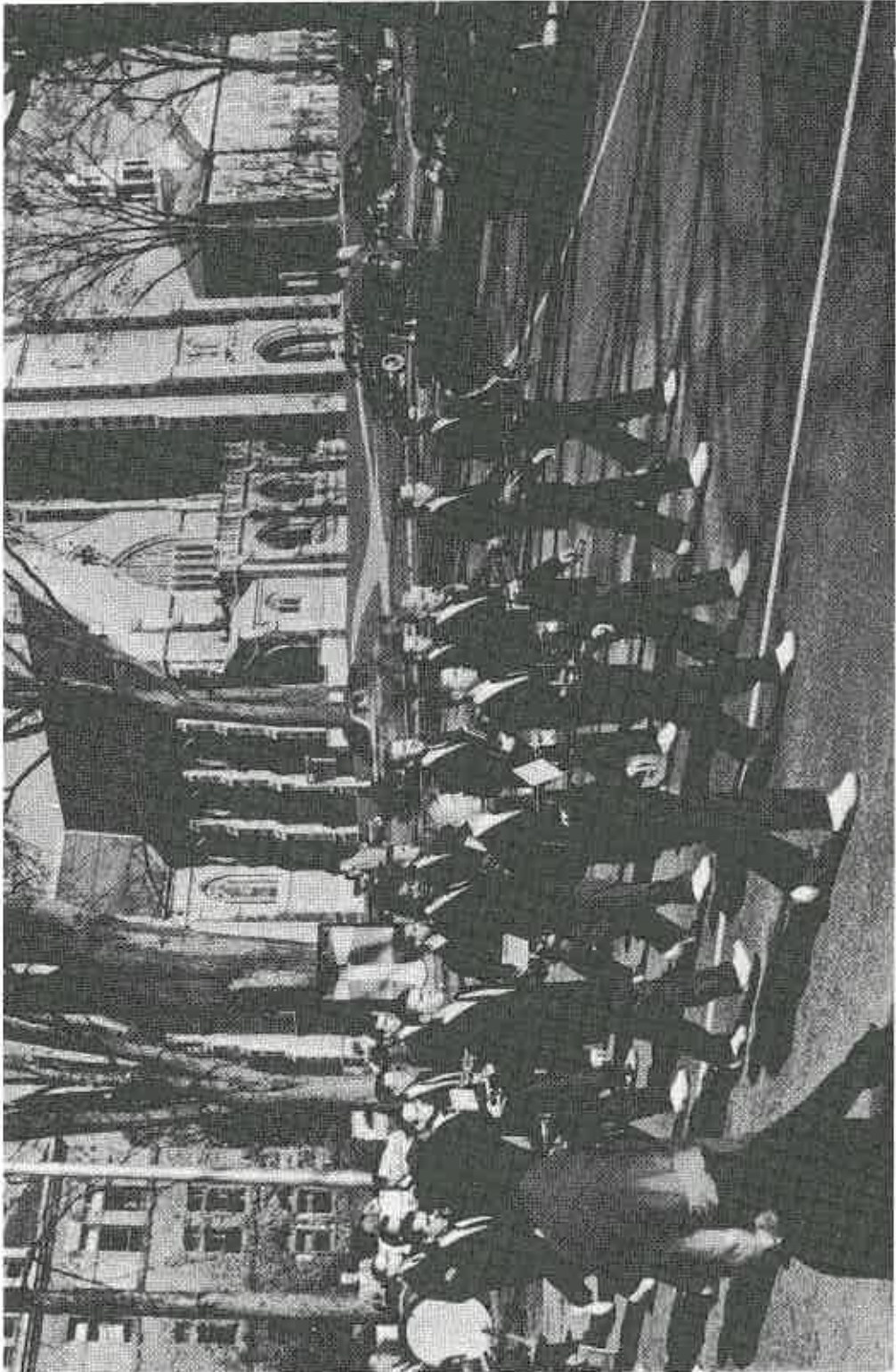
Melody

1. Shall I, wast-ing\_ in de-spair, Die be-cause a wo-man's fair?  
 2. Shall a wo - man's vir - tues move Me to per - ish for her love?  
 3. Great or good, or\_ kind, or fair, I will ne'er the more de - spair;

Or make pale my cheeks with care, 'Cause an-oth-er's ros - y are?  
 Or her well de - serv - ings known Make me quite for - get mine own?  
 If she love me, this be-lieve, I will die ere she shall grieve.

Be she fair - er than the day, Or the flow'ry meads in May,  
 Be she with that good-ness blest Which may mer - it name of best,  
 If she slight me when I woo, I can scorn and let her go;-

If she be\_ not so to me, What care I how fair she be?  
 If she be\_ not such to me, What care I how good she be?  
 For if she be\_ not for me, What care I for whom she be?



“And the band begins to P-L-A-Y?”



## CAMPUS MEDLEY

Arranged by H. K. GREER, '22

Oh, keep those gold-engates wide o - pen, yes, wide o - pen,

The first system of musical notation for 'Campus Medley'. It consists of a treble and bass staff in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Oh, keep those gold-engates wide o - pen, yes, wide o - pen,'.

Keep those gates a jar; We

The second system of musical notation. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: 'Keep those gates a jar; We'.

want those streets all paved with pur - ple, Roy - al Pur - ple, And we

The third system of musical notation. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: 'want those streets all paved with pur - ple, Roy - al Pur - ple, And we'.

don't want an - y trol - ley car.

The fourth system of musical notation. The melody continues in the treble clef, and the accompaniment remains in the bass clef. The lyrics are: 'don't want an - y trol - ley car.'

By the light of the moon, by the

light of the moon, By the light, by the light, by the

light of the moon; If you want to go to Wil - liams just

come a-long with me, By the light, by the light of the moon.

*f*

\*)

1. Hand me down my bon-net ——— And hand me down my  
 2. First she gave me can-dy ——— And then she gave me  
 3. First she gave me whis-key ——— And then she gave me

shawl, ——— And hand me down my cal - i - co dress, I'm  
 cake, ——— And then she gave me gin - ger — bread, For  
 gin, ——— And then she gave me creme de — menthe, For

going to the cal - i - co ball. ——— Oh, hand me down my  
 kiss - ing her at the — gate. ——— Well, first she gave me  
 kiss - ing her on the — chin. ——— Well, first she gave me

bon - net ——— And hand me down my shawl, ——— And  
 can - dy ——— And then she gave me cake, ——— And  
 whis-key ——— And then she gave me gin, ——— And

\*) Williams version; also appears in Rutgers Sing Book; used by permission of J. Fischer & Bro.

CHORUS

1. hand me down my cal - i - co dress, I'm going to the cal - i - co ball.  
 2. then she gave me gin - ger\_ bread, For kiss - ing her at the\_ gate. } Well,  
 3. then she gave me creme de\_ menthe, For kiss - ing her on the\_ chin. }

as we go march - ing

And\_ the band be - gins to P L A Y You\_ can

hear the peo - ple shout - ing\_ The Wil - liams team is

going to win to - day. ————— By the light of the moon, by the

light of the moon, By the light, by the light, by the

light of the moon; If you want to go to Wil - liams just

come a-long with me, By the light, by the light of the moon.

## NINETEEN FORTY-ONE CLASS SONG

Words by E. THROOP, JR. '41

Music by C. L. SAFFORD, JR. '41

*Andante*

Melody When orb of gold has fal - len O'er Grey-lock's tower-ing\_

2nd Ten.

dome And flash - ing sil - ver stars \_\_\_\_\_ A -

cross the sky do roam Then in calm se - re - ness We

gath - er all to sing We shout the name of

Detailed description: This is a musical score for a class song. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante'. The lyrics are: 'Melody When orb of gold has fallen O'er Grey-lock's tower-ing\_ dome And flash - ing sil - ver stars \_\_\_\_\_ A - cross the sky do roam Then in calm se - re - ness We gath - er all to sing We shout the name of'. The piano accompaniment features block chords and simple melodic lines. There are some performance markings like '2nd Ten.' and a fermata over the word 'stars'.

Wil - liams Her — prais - es e'er shall ring.

## CHORUS

*Allegro (Faster)*

On-ward float the pur-ple high On-ward, our foes will ev - er die. And

e'er to thee the con-quer'd foe Will bow it's van-quish'd head Thy

*Andante*

name we love, thy prais-es sing Till mort - al crown is shed.



“Hail, Alma Mater!”



## SONG.

CHARLES H. EVEREST, '59.

Air.—“ANNIE LAURIE.”

1. The world is clothed with beau - ty, The isles break forth in  
 2. What tho' thy halls re - ech - o With the tread of oth - er  
 3. What tho' thy moun-tains cir - cle With bat - tle - ments se -  
 4. Then may thy name be car - ried O'er ev - 'ry land and

songs, While "the voice of ma - ny wa - ters" The cease - less strain pro -  
 feet, And thy por - tals are de - sert - ed By those I ne'er shall  
 vere, And mourn - ing rocks shed ev - er The un - a - vail - ing  
 main, And o - rient breez - es bear it A - cross the west - ern

longs, The cease-less strain pro-longs; But the voice saith naught to me, For 'mid  
 meet, By those I ne'er shall meet; "Tho' still to mem-'ry dear," Yet  
 tear, The un - a - vail - ing tear; We will thy love re - pay, And our  
 plain, A - cross the west - ern plain; Till ev - 'ry clime shall know That its

all, my heart turns fond - ly, Old Wil-liams, still to thee.  
 I, with them, will cher - ish Thy name from year to year.  
 Al - ma Ma - ter ev - er Wipe all thy tears a - way.  
 streams of light and knowl - edge From thy bright foun - tain flow.

## MUSH, MUSH.

*Andante. mf*

1. Oh, 'twas there I larned ra - din' an' wri - tin', At Bil - ly Brack - ett's where  
me we had mon - y a scrim - mage, An' div - il a

2. Oh, 'twas there that I larned all me court - in', O' the lis - sons I  
Con - nor, she lived jist for - ninst me An' tin - der lines

I wint to school; . . . And 'twas there I larned how - lin' and figh - tin'  
cop - y I wrote; . . . There was ne'er a gos - soon in the vil - lage  
tuck in the art! . . . Till Cu - pid, the black - guard, while sport - in'  
to her I wrote; . . . If ye dare say one hard word a - gin her,

Wid me school - mas - ther, Mis - ter O' Toole, . . . Him an'  
Dared thread on the tail o' my  
An ar - row dhruv straight through me heart. . . . Miss Ju - dy O'  
I'll thread on the tail o' yer

## CHORUS.

Mush, mush, mush, tu - ral - i - ad - dy, . . . Sing, mush, mush, mush,

tu - ral - i - a! . . . There was ne'er a gos - soon in the  
If ye dare say wan hard ward a -

vil - lage Dared thread on the tail o' me coat! . . .  
gin her, I'll thread on the tail o' yer coat! . . .

3 But a blackguard, called Micky Maloney,  
Came an' sthrole her affictions away;  
Fur he'd money an' I hadn't ony  
So I sint him a challenge nixt day.  
In the A. M. we met at Killarney,  
The Shannon we crossed in a boat;  
An' I lathered him wid me shillaly,  
Fur he throd on the tail o' me — CHO.

4 Oh, me fame wint abroad through the nation,  
An' folks came a-flockin' to see;  
An' they cried out, widout hesitation:  
"You're a fightin' man, Billy McGee!"  
Oh, I've claned out the Finnigan faction,  
An' I've licked all the Murphys a-float;  
If you're in fur a row or a raction,  
Jist ye thread on the tail o' my — CHO.

## I WEAR MY SILK PAJAMAS.

Arranged by H. B. Wood, '10.

I wear my silk pa - jam - as in the sum-mer when it's hot; I

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 6/8 time, starting with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, 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noth-ing on at all. Glo - ry, glo - ry to the spring - time, Glo - ry,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics: "noth-ing on at all. Glo - ry, glo - ry to the spring - time, Glo - ry,". The piano accompaniment is shown in two staves below, with a treble and bass clef. The music is in 4/4 time and features a simple harmonic accompaniment.

glo - ry to the spring - time, Glo - ry, glo - ry to the spring -

The second system continues the musical score. The vocal line has lyrics: "glo - ry to the spring - time, Glo - ry, glo - ry to the spring -". The piano accompaniment continues with the same harmonic structure as the first system.

time, When I slip right in be-tween the sheets with noth - ing on at all.

The third system concludes the musical score. The vocal line has lyrics: "time, When I slip right in be-tween the sheets with noth - ing on at all." The piano accompaniment concludes with a final cadence. The system ends with a double bar line.

## THE POPE.

1. The Pope he leads a jol - ly life, jol - ly life, He's free from ev - 'ry care and  
 2. But he don't lead a jol - ly life, jol - ly life, He has no maid or blooming  
 3. The Sul - tan bet - ter pleas - es me, pleas - es me, His life is full of jol - li -

He drinks the best of Rhen-ish wine,  
 He has no son to raise his hope,  
 His wives are ma - ny as he will,

strife, care and strife, He drinks the best of Rhenish wine; I would the Pope's gay life were  
 wife, blooming wife, He has no son to raise his hope; Oh! I would not be the  
 ty, jol - li - ty, His wives are ma - ny as he will; I fain the Sultan's throne would

He drinks the best of Rhen-ish wine,  
 He has no son to raise his hope,  
 His wives are ma - ny as he will,

He drinks the best of Rhen-ish wine,  
 He has no son to raise his hope,  
 His wives are ma - ny as he will,

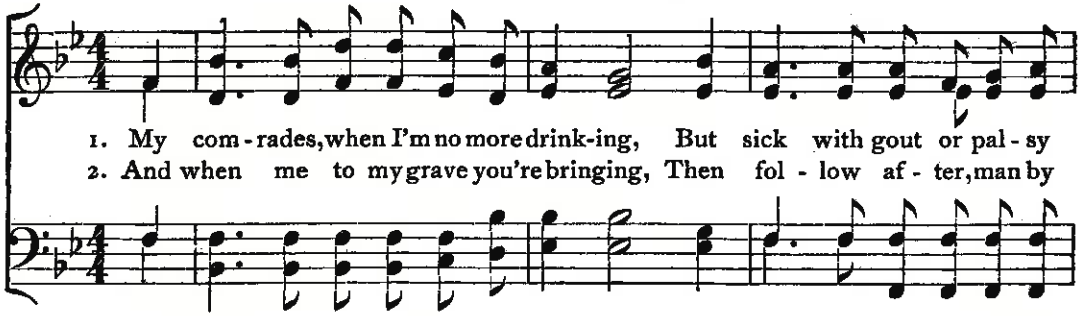
mine; He drinks the best of Rhenish wine; I would the Pope's gay life were mine.  
 Pope; He has no son to raise his hope; Oh! I would not be the Pope.  
 fill; His wives are ma - ny as he will; I fain the Sultan's throne would fill.

He drinks the best of Rhen-ish wine,  
 He has no son to raise his hope,  
 His wives are ma - ny as he will,

4 But still he is a wretched man,  
 He must obey the Alkoran,  
 He dare not drink one drop of wine;  
 I would not change his lot for mine.

5 So, when my sweetheart kisses me,  
 I'll think that I'd the Sultan be;  
 And when my Rhenish wine I tope,  
 Oh, then I'll think that I'm the Pope.

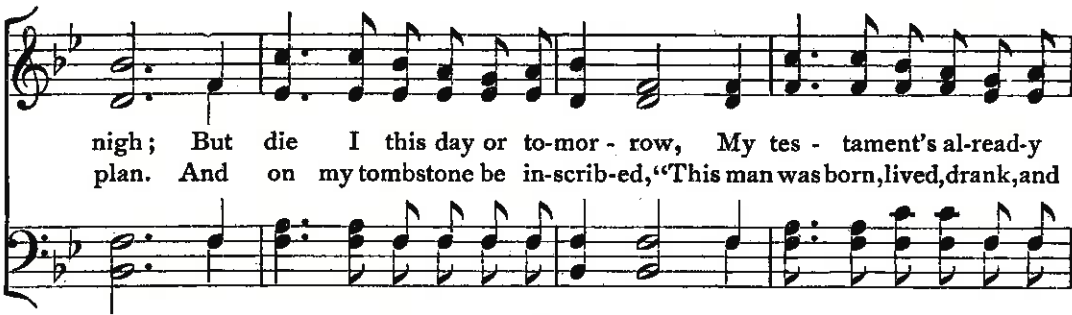
## DRINKING SONG.



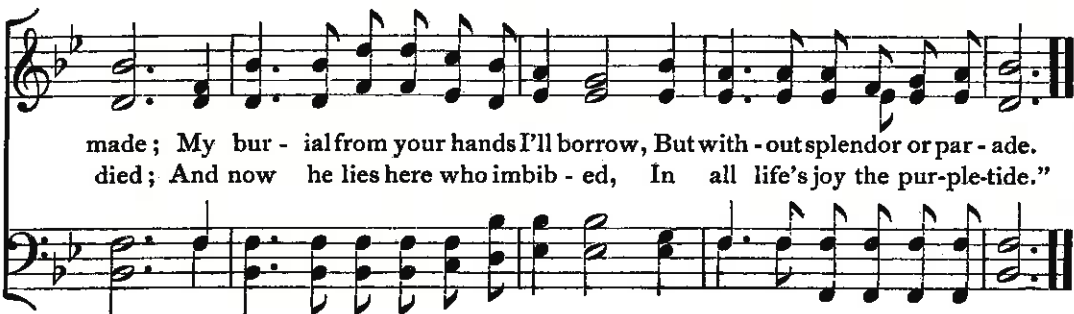
1. My com - rades, when I'm no more drink - ing, But sick with gout or pal - sy  
2. And when me to my grave you're bringing, Then fol - low af - ter, man by



lie, Ex - haust - ed, on my sick bed sink - ing, Be - lieve me, then my end is  
man; Let no sad fun - ral bells be ring - ing, But tink - ling glass - es be your



nigh; But die I this day or to - mor - row, My tes - tament's al - read - y  
plan. And on my tombstone be in - scrib - ed, "This man was born, lived, drank, and



made; My bur - ial from your hands I'll borrow, But with - out splendor or par - ade.  
died; And now he lies here who imbib - ed, In all life's joy the pur - ple - tide."



Paul Whiteman and Associate Professor Shainman, Curator of the Whiteman Collection.



## A CAPITAL SHIP.

ARRANGED FOR MALE VOICES.

SOLO.



1. A cap - i - tal ship for an o - cean trip Was the Wallop - ing Win - dow
2. The bo' - swain's mate was ver - y se - date, Yet fond of a - muse - ment
3. The cap - tain sat on the commo - dore's hat And dined, in a roy - al
4. All nau - ti - cal pride we laid a - side, And we ran the ves - sels a -
5. On Rug - bug bark, from morn till dark, We dined till we all had



Blind! No wind that blew dis-mayed her crew, Or troubled the cap-tain's mind; The  
 too; He played hopscotch with the starboard watch, While the captain, he tickled the crew. And the  
 way, Off toast-ed pigs and pickles and figs And gunner-y bread each day. And the  
 shore On the Gulliby Isles, where the Poopoo smiles, And rub - bly Ub-dugs roar. And we  
 grown Uncommonly shrunk; when a Chinese junk Came up from the Tor-ri-by Zone. She was



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man at the wheel was made to feel Contempt for the wild-est blow-ow - ow ; Tho'it  
 gun-ner we had was apparently mad, For he sat on the aft - er rai - ai - ail, And  
 cook was Dutch, and behaved as such ; For the di - et he gave the crew - ew - ew Was a  
 sat on the edge of a sand - y ledge And shot at the whistling bee - ee - ee ; And the  
 chubby and square, but we didn't much care, So we cheeri-ly put to sea - ee - ee ; And we



of - ten appeared, when the gale had cleared, That he'd been in his bunk be - low.  
 fir - ed sa - lutes with the cap-tain's boots, In the teeth of the boom-ing gale!  
 num-ber of tons of hot cross-buns, Served up with su - gar and glue.  
 cin - na - mon bats wore wa - ter - proof hats As they dipped in the shi - ny sea.  
 left all the crew of the junk to chew On the bark of the Rug-bug tree.



CHORUS.

FIRST TENOR.

Musical staff for the First Tenor part, showing a series of notes and rests.

SECOND TENOR AND FIRST BASS.

Then blow, ye winds, heigh-ho! A - rov - ing I will go! I'll

SECOND BASS.

Musical staff for the Second Tenor and First Bass parts, showing a series of notes and rests.

*Marcato.*

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and rhythmic patterns.

*rit. . . a tempo.*

stay no more on England's shore, So let the mu - sic play - ay - ay! I'm

Musical staff for the second system, showing notes and rests with dynamic markings.

*rit. . . a tempo.*

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and rhythmic patterns.

off for the morn-ing train! I'll cross the rag-ing main! I'm

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in grand staff (treble and bass clefs) with chords and a bass line.

off to my love with a box-ing glove, Ten thous-and miles a-way!

This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in grand staff (treble and bass clefs) with chords and a bass line.

## THE ICE MAN.

O, the ice-man, he is a nice man, But there's one thing I am sure,

There is some-thing a-bout his busi-ness, That affects his tem-per-a-

*p*

AIR.

ture. For love is such a fun-ny thing, And I've found once or

twice That all I could get from the ice-man was ice, ice, ice.

## JONAH AND THE WHALE.

WINGATE BLACK.

H. W. PETRIE.

*Allegretto.*

*f*

*ff*

*Not too fast.*

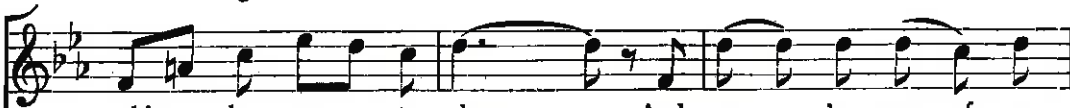
1. A - bout the year of One, B. C., A gal - lant ship put
2. Then up spoke Pat - rick O' - Flar - ri - ty, "A Jo - nah is on this
3. Just then a mon - ster whale came by, And Jo - nah's trou - sers
4. "Get out of this," Mc - Gin - ty said, "You can't stay here un



out to sea, To catch a whale and salt his tail, To salt the end of his ship,"says he, And out they ran, from Mike to Dan, To find the Jo - nah caught his eye;"As I'm a goat there's a lunch a - float,"And he scooped Jonah into his less you're dead.You'll hoo-doo me and my fam - i - lee. My wife and my fam - i -



tail. But just a - bout a mile from land The  
man. And there in the mid - dle of the deck His  
throat. But pret - ty soon the whale was sick; Says  
lee." So then Mc - Gin - ty called his wife, A



ship be - gan to dance, . . . And ev - 'ry son of a  
Nibs - ey, Jo - nah, sat, . . . A light - ing a pa - per  
he, "that lunch was poor, . . . It seems to me by the  
mer - maid fat and pale, . . . And she gave poor Jo - nah a



sail - or man Put on his work - ing pants, His pants, his  
 ci - ga - rette In the crown of his der - by hat. "His hat," says  
 way I feel, I've swallowed a Jo - nah for sure; It's Jo, it's  
 fa - tal stab With the end of her jag - ged tail, Her jag, her

pants, his work - ing pants. And down in - to the hold they went And  
 Pat, "we're on to that" They gave a biff, they gave a yell, And  
 Jo, it's Jo - nah sure!" On Mike Mc - Gin - ty he made a call, And  
 jag, her jag - ged tail! Then Jo - nah died up - on the spot And

o - ver the pumps their backs they bent. They tho't they'd drown, but they  
 o - ver board poor Jo - nah fell; Says Pat to Jim, "It's  
 coughed up Jo - nah, pants and all. The ve - ry spot we have  
 bought Mc - Gin - ty's cor - ner lot. And now, you see, there's





could -n't sit down, The floor was too wet to sit down. . .  
 bet - ter for him, It's cer - tain - ly bet - ter for him". . .  
 nev - er for - got; 'Twas Mc - Gin - ty's cor - ner lot. . .  
 firm of three: Mc - Gin - ty and Com - pa - ny. . .



*ff*



*f*

*ff*



## SHOOL.



1. I wish I was in  
2. I wish I was on  
3. I wish I was a

Bos - ton ci - ty, Where all the girls they are so pret - ty, If I  
yon - der hill, For there I'd sit and cry my fill, And  
mar - ried man, And had a wife whose name was Fan, I'd

did - n't have a time 'twould be a pi - ty, Dis cum bib - ble lol - la boo, slow reel.  
ev - 'ry drop should turn a mill, Dis cum bib - ble lol - la boo, slow reel.  
sing her a song on this same plan, Dis cum bib - ble lol - la boo, slow reel.

**AIR.**

Shool, shool, shool I rool, Shool I shag - a - rack, shool - a - barb - a - cool, The  
**SECOND.**

Shool, shool, shool I rool, Shool I shag - a - rack, shool - a - barb - a - cool. The  
**BASS.**

first time I saw psil - ly bal - ly eel, Dis cum bib - ble lol - la boo, slow reel.

first time I was psil - ly bal - ly eel, Dis cum bib - ble lol - la boo, slow reel.

## KATIE MALONE.

(GOOD LUCK SONG.)

Arr. by H. B. Wood, '10.

*2nd time through in strict waltz time.*

Ka - tie Ma - lone, I'm yours a - lone, Why keep me wait - ing for

you? . . . . Give me your heart As well as your hand, And

## MALE QUARTET.

I'll keep it safe for you, Ka - tie. . Ka - tie Ma - lone, . I'm yours a -

lone, Why keep me wait - ing for you? . . . . Give me your heart As

well as your hand, And I'll keep it safe for you, Ka - tie .

## INTEGER VITAE.

Lib. I, Oda XXII. Q. HORATHI FLACCI.

F. F. FLEMING.

1. In - te - ger vi - tae sce - le ris - que pu - rus non e - get,  
 2. Si - ve per Syr - tes i - ter ae - stu - o - sas, Si - ve fac -  
 3. Nam - que me sil - va lu - pus in Sa - bi - na, Dum me - am  
 4. Qua - le por - ten - tum ne - que mi - li - ta - ris Dau - ni - as  
 5. Po - ne me, pi - gris u - bi nul - la cam pis Ar - bor aes -  
 6. Po - ne sub cur - ru ni - mi - um pro - pin - qui So - lis, in

Mau - ris jac - u - lis, nec ar - cu, Nec ve - ne - na - tis  
 tu - rus per in - hos - pi - ta - lem, Cau - ca - sum, vel quae  
 can - to La - la - gen, et ul - tra Ter - mi - num cu - ris  
 la - tis a - lit aes - cu - le - tis, Nec Ju - bae tel - lus  
 ti - va re - cre - a - tur au - ra, Quod la - tus mun - di  
 ter - ra do - mi - bus ne - ga - ta; Dul - ce ri - den - tem

gra - vi - da sa - git - tis, Fus - ce, pha - re - tra.  
 lo - ca fa - bu - lo - sus Lam - bit Hy - das - pes.  
 va - gor ex - pe - di - tus, Fu - git in - er - mem.  
 ge - ne - rat, le - o - num A - ri - da nu - trix.  
 ne - bu - lae ma - lus - que Ju - pi - ter ur - get.  
 La - la - gen a - ma - bo Dul - ce lo - quen - tem.

## GAUDEAMUS.

*Moderato.*


1. Gau - de - a - mus i - gi - tur, Ju - ve - nes dum su - mus;  
 2. U - bi sunt, qui an - te nos In mun - do fu - e - re?  
 3. Vi - ta no - stra bre - vis est, Bre - vi fi - ni - e - tur,



Gau - de - a - mus i - gi - tur, Ju - ve - nes dum su - mus,  
 U - bi sunt, qui an - te nos In mun - do fu - e - re?  
 Vi - ta no - stra bre - vis est, Bre - vi fi - ni - e - tur,

*Tutti.*


Post ju - cun - dam ju - ven - tu - tem, Post mo - les - tam se - nec - tu - tem,  
 Tran - se - as ad su - pe - ros, A - be - as ad in - fe - ros,  
 Ve - nit mors ve - lo - ci - ter, Ra - pit nos a - tro - ci - ter,



Nos ha - be - bit hu - mus, Nos ha - be - bit hu - mus.  
 Qu - os si vis vi - de - re, Qu - os si vis vi - de - re.  
 Ne - mi - ni par - ce - tur, Ne - mi - ni par - ce - tur.

- 4 ||: Vivat academia!  
Vivant professores! :||  
Vivat membrum quodlibet!  
Vivant membra quaelibet,  
||: Semper sint in flore! :||
- 5 ||: Vivant omnes virgines,  
Faciles, formosae! :||  
Vivant et mulieres,  
Tenerae amabiles,  
||: Bonae laboriosae! :||
- 6 ||: Vivat et republica,  
Et qui illam regit! :||  
Vivat nostra civitas,  
Maecenatum caritas,  
||: Qua nos hic protegit! :||

- 7 ||: Pereat tristitia!  
Pereant osiores! :||  
Pereat diabolus,  
Quivis antiburschius,  
||: Atque irrisores! :||
- 8 ||: Quis confluxus hodie  
Academicorum? :||  
E longinquo convenerunt  
Protinusque successerunt  
||: In commune forum. :||
- 9 ||: Alma Mater floreat,  
Quae nos educavit! :||  
Caros et commilitones,  
Dissitas in regiones  
||: Sparsos congregavit. :||

## HOW CAN I LEAVE THEE!

1. How can I leave thee! How can I from thee part! Thou on - ly  
2. Blue grows a flow - 'ret Called the "For - get - me - not," Wear it up -  
3. If but a bird were I!—Then to thy breast I'd fly, Fal - con nor

hast my heart, Lov'd one, be - lieve. Thou hast this soul of mine,  
on thy heart, And think of me! Flow - 'ret and hope may die,  
hawk I'd fear, If thou wert near. When by the fowl - er slain,

*p poco rit.* *rit.* *dim.*

So close - ly bound to thine, No oth - er can I love, Save thee a - lone!  
Yet, rich in love am I, That can - not die in me, On - ly be - lieve.  
I at thy feet shall lie, If sad - ly thou'dst complain, Joy - ful I'd die!

## RISE UP.

C. F. HEPBURN, 1900.

Air. — "CLIMB UP, YE CHILLUN, CLIMB,"  
by FRANK A. KENT.*Allegro.*

1. All our ban - ners float - ing proud - ly, Float - ing in the sky;  
2. We will wave the roy - al pur - ple, Fair - est ev - er seen,  
3. Man - y times that we should hate to Be in Am - herst's shoes;

Man - y more we're going to cap - ture, Have them bye and bye.  
O - ver Am - herst's cho - sen col - ors, O - ver Dartmouth's green.  
One is when she plays in Bill - ville, For she's bound to lose.

So get read - y ev - 'ry - bo - dy For the hap - py time,  
Maid - ens fair shall be our mas - cots Help us win the games,  
First game al - ways went to Am - herst Till one luck - y day

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Up - on top the pen - nant lad - der We are going to climb.  
 If we win then we will ask them Won't they change their names.  
 Wil - liams broke the old - time hoo - doo, Now it's gone to stay.



## CHORUS.



Rise up, ye up - per class - men, Rise up, ye un - der class - men,



Rise up, ye Wil - liams men; . . . . For we will



nev - er weak - en, Cheer on un - til we beat them,

*First ending.* *Repeat ff* *Second.*

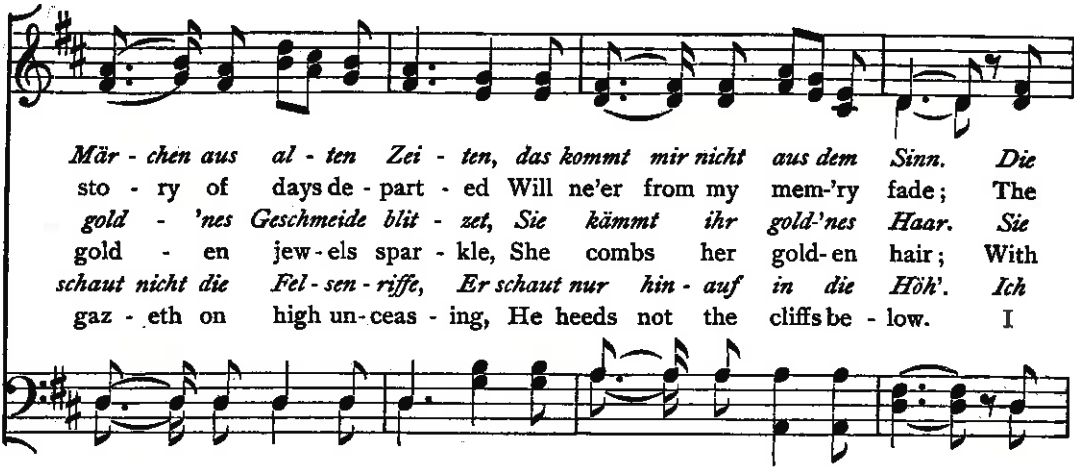
Rise up, ye men and cheer. . . . . cheer.

*First ending.* *Second.*

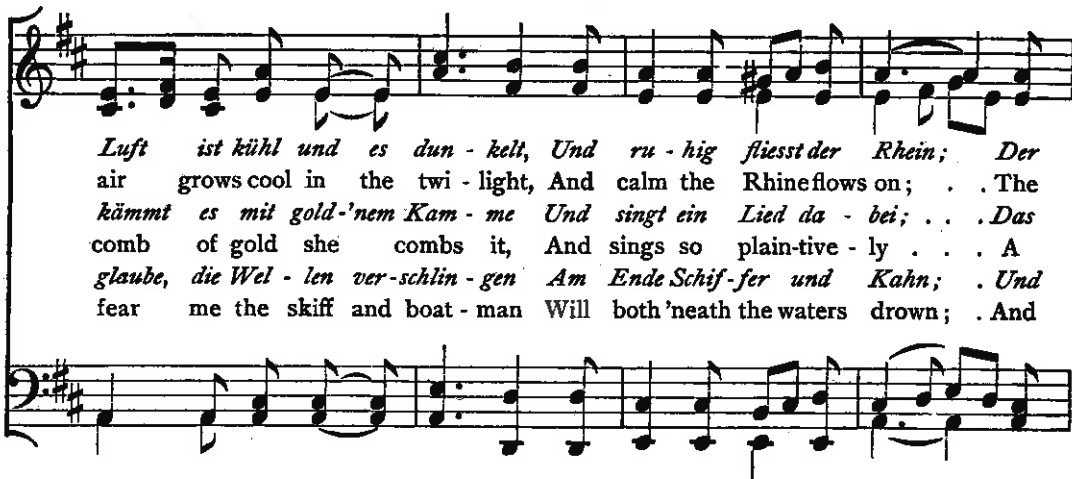
## DIE LORELEI.

SCHILLER.

1. *Ich weiss nicht was solles be-deu - ten, dass ich so trau - rig bin; Ein*  
 1. I know not whence it com - eth That I am of - ten sad, A  
 2. *Die schön - ste Jungfrau sit - zet Dort o - ben,] wun - der - bar, Ihr*  
 2. On yon - der height there sit - teth A maid - en won - drous fair, Her  
 3. *Den Schiffer im kleinen Schiffe Er - greift es mit wil - dem Weh; Er*  
 3. In ti - ny skiff the boat - man Is seized with a wild, wild woe, He



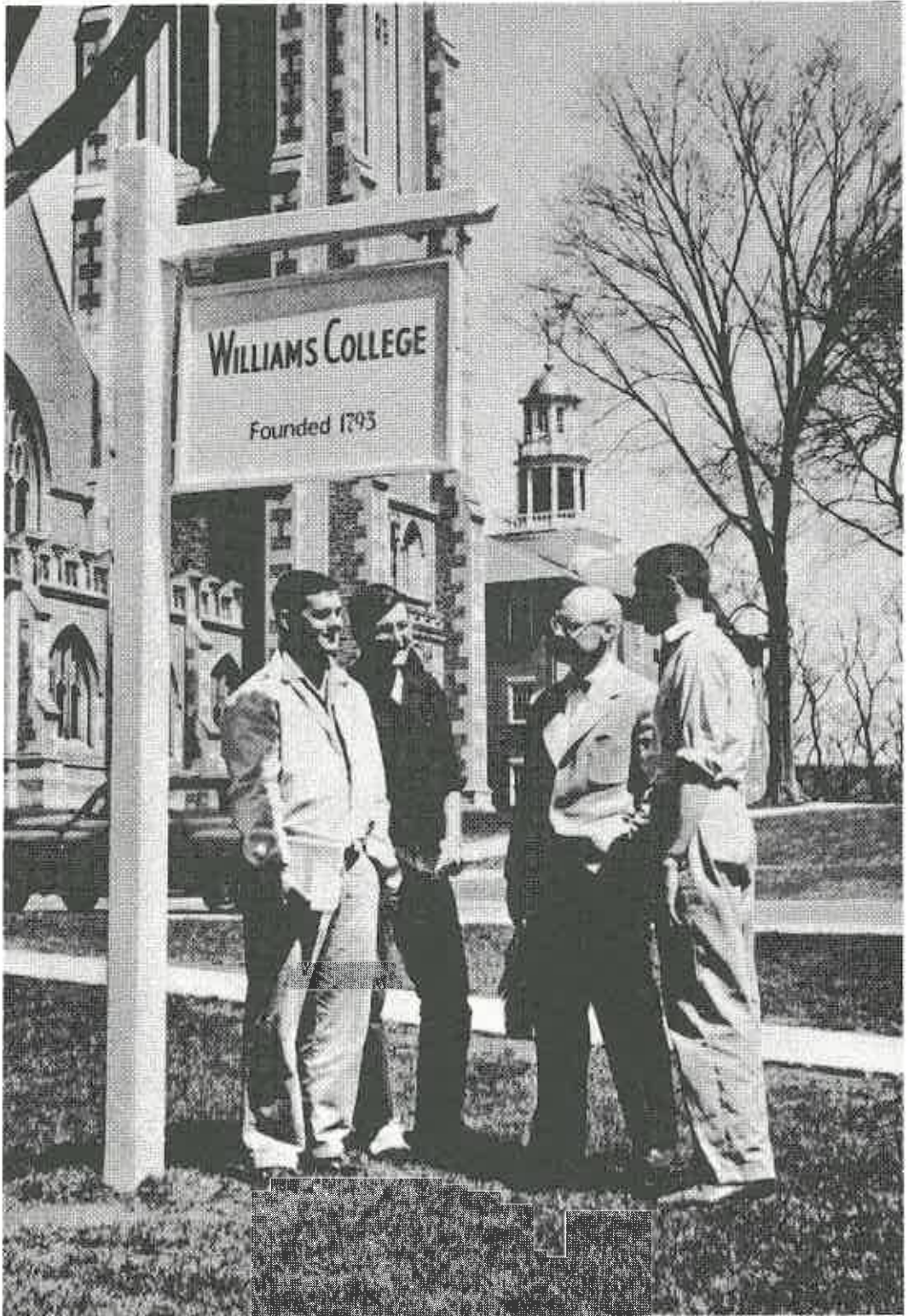
*Mär - chen aus al - ten Zei - ten, das kommt mir nicht aus dem Sinn. Die*  
 sto - ry of days de - part - ed Will ne'er from my mem-'ry fade; The  
*gold - 'nes Geschmeide blit - zet, Sie kämmt ihr gold-'nes Haar. Sie*  
 gold - en jew - els spar - kle, She combs her gold-en hair; With  
*schaut nicht die Fel - sen - riffe, Er schaut nur hin - auf in die Höh'. Ich*  
 gaz - eth on high un - ceas - ing, He heeds not the cliffs be - low. I



*Luft ist kühl und es dun - kelt, Und ru - hig fließt der Rhein; Der*  
 air grows cool in the twi - light, And calm the Rhine flows on; . . The  
*kämmt es mit gold-'nem Kam - me Und singt ein Lied da - bei; . . . Das*  
 comb of gold she combs it, And sings so plain-tive - ly . . . A  
*glaube, die Wel - len ver - schlin - gen Am Ende Schif - fer und Kahn; . Und*  
 fear me the skiff and boat - man Will both 'neath the waters drown; . And



*Gip - fel des Ber - ges fun - kelt, Im A - bend - son - nen - schein.*  
 moun - tain brow is gleam - ing In light of set - ting sun.  
*hat eine wun - der - sa - me, Ge - wal - t'ge Me - lod - ei.*  
 strain of won-drous beau - ty, A po - tent mel - o - dy.  
*das hat mit ih - ren Sin - gen Die Lor - el - ei geth - an.*  
 this with her won-drous sing - ing, The Lor - el - ey has done.



“Oh, here’s to the health of Eph Williams, who founded a school in Billville”.

## AULD LANG SYNE.

ROBERT BURNS.

1 Should auld ac-quaint-ance be for-got, And nev-er brought to  
 2. We twa ha'e run a-boot the braes, And pu'd the gow-ans  
 3. We twa ha'e sport-ed i' the burn, Frae morn-in' sun till  
 4. And here's a hand, my trust-y frien', And gie's a hand o'

mind? Should auld ac-quaint-ance be for-got, And days of auld lang syne?  
 fine, We've wan-der'd mony a wea-ry foot Sin' auld lang syne.  
 dine, But seas be-tween us braid ha'e roared Sin' auld lang syne.  
 thine, We'll tak' a cup o' kind-ness yet, For auld lang syne.

For auld lang syne, my dear, For auld lang syne, We'll

tak' a cup o' kind-ness yet, For auld lang syne.

## THE MERMAID.

*Moderato.*

1. 'Twas Fri - day morn when we set sail, And we were not far from the  
 2. Then up spake the captain of our gal - lant ship, And a well-spoken man was  
 3. Then up spake the cook of our gal - lant ship, And a red hot cook was  
 4. Then three times a-round went our gal - lant ship, And three times a-round went

land, When the cap - tain spied a love - ly mer - maid, With a  
 he; "I have mar - ried a wife in Sa - lem town, And to -  
 he; "I care much more for my ket - tles and my pots, Than I  
 she; Then three times a-round went our gal - ant ship, And she

CHORUS.

comb and a glass in her hand. Oh, the o - cean waves may roll, And the  
 night she a wid - ow will be."  
 do for the depths of the sea."  
 sank to the depths of the sea.

storm - y winds may blow, While we poor sail - ors go  
 may blow,

skip - ping to the tops, While the land - lub - bers lie down be -

low, be - low, be - low, While the land - lub - bers lie down be - low.

## HERE'S TO YOU.

Here's to you,\* . Here's to you, my jovial friend, And we'll drink to your health in this

god-for-sak-en com-pa-ny, We'll drink ere we part, Here's to you.\* . . . .

\*Any name may be inserted here.

## DOWN IN MOBILE.

Arranged by H. C. TAYLOR, '99.

Down in Mo-bile, down in Mo-bile, How I love that

lit - tle yal - ler gal! How I love that lit - tle yal - ler gal!

Down in Mo-bile, Down in Mo-bile, Then I'll come

back, . . . yes, I'll come back, Back to my old cab-in  
Then I'll come back, yes, I'll come back,



home, . . . Then I'll come back, . . . yes, I'll come  
Then I'll come back,

back,  
yes, I'll come back, Back to my old cab-in home. Then 'tis

fare - well, yes, 'tis fare - well, To my home in Ten - nes - see, Then 'tis

fare - well, yes, 'tis fare - well, To my home in Ten - nes - see.

Shine, shine, who wants a shine? My name is

Ted - dy, and I'm al - ways read - y; My brush - es are new, My

black - ing is fine, Ah, there! Mis - ter, don't you want a shine?

## JERUSALEM MORNING

SOLO. *Moderato.* CHORUS. SOLO.

Talk a-bout Je-ru-sa-lem morn-ing, Yes, good Lord, talk a-bout Je -

CHORUS. SOLO.

ru - sa - lem morn - ing. Yes, good Lord, Broth-ers, I feel as though I

SOLO.

want to shout. This re - lig - ion am turn-ing me in - side out.  
 (*2d Bass spoken*)  
 Shout on, brother.

SOLO. *Fast.*

(*2d Bass*) Get your long white robe and your star - ry crown and be  
 Well, what are you  
 going to do about it?

CHORUS. *f*

rea - dy when the great day comes. Good Lord, I'm rea - dy, in - deed I'm

rea - dy, Well, good Lord, I'll be rea - dy when the great day

comes. Rea - dy, in-deed I'm rea - dy, Well,  
Oh, glo - ry hal - le - lu - jah!

FINE.

good Lord, I'll be rea - dy when the great day comes.

Did-n't the good book say that Cain killed A - bel? Yes, good Lord,

Hit him on the head with the leg of a ta - ble,

Yes, good Lord. Did - n't Dan - iel in the li - ons' den  
*(2d Bass spoken)*  
 What did he do?

Say un - to those col - ored men, Get your long white robes and your  
*(spoken)*  
 What did he say?

*Back to Chorus. f.*  
 star - ry crown, And be rea - dy when the great day comes, Good Lord, I'm

SONGS OF WILLIAMS  
 EPHRAIM WILLIAMS

Words by GEORGE LYNDE RICHARDSON, '88

Arranged by H. K. Greer, '22

1. Oh, here's to the health of Eph. Wil - liams, ——— Who found-ed a  
 2. This school, it grew in - to a col - lege, ——— Re-nowned for base-  
 3. And here's to old Fort Mass-a - chu - setts, ——— And here's to the

school in Bill - ville; ——— And when he was scalped by the  
 ball and free trade; ——— And man - y a states-man and  
 old Mo-hawk trail; ——— And here's to his - tor - i - cal

In - dians, ——— He left us his boo-dle by will. Sing  
 schol - ar, ——— Old Eph - ra - im's bood - le has made. Sing  
 Pe - ri, ——— Who grinds out his sor - row - ful tale. Sing

Tou - re - lei, ou - re - lei - a - dy Sing tou - re - lei,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff and contains the lyrics "Tou - re - lei, ou - re - lei - a - dy Sing tou - re - lei,". The piano accompaniment is written on two staves (treble and bass clefs) and features a series of chords and moving lines in both hands.

ou - re - lei - a, Sing tou - re - lei, ou - re - lei -

The second system continues the musical score. The vocal line contains the lyrics "ou - re - lei - a, Sing tou - re - lei, ou - re - lei -". The piano accompaniment continues with similar harmonic and melodic patterns.

a - dy, Sing tou - re - lei, ou - re - lei - a.

The third system concludes the musical score. The vocal line contains the lyrics "a - dy, Sing tou - re - lei, ou - re - lei - a." and ends with a double bar line. The piano accompaniment also concludes with a double bar line.

## GERMANY LAND.

Arranged by H. C. TAYLOR, '99.

Ger - man - y land where the sau - er - kraut grows, Ger - man - y

land where the lag - er beer flows, Give me old Ger - man - y loy - al and

true, Give me old Ger - man - y land. Dear old pals, jol - ly old pals,

Roam - ing to - geth - er in all sorts of weath - er. Dear old pals,





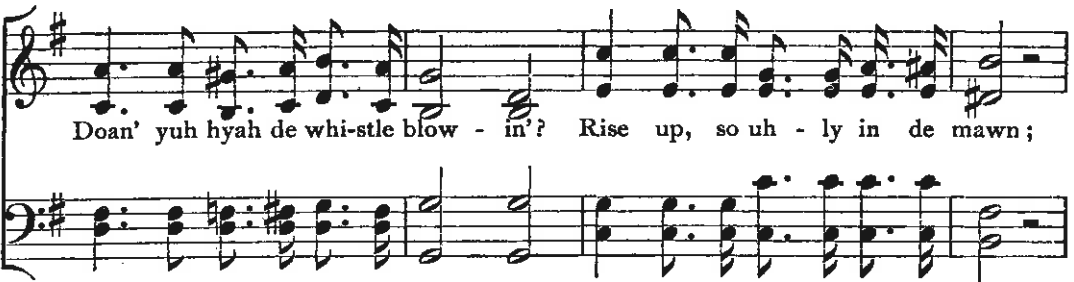
jol-ly old pals, Give me for friend-ship my jol-ly old pals.



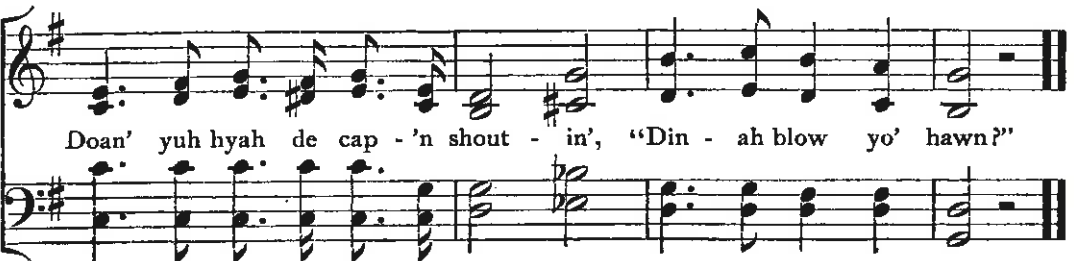
I've been wuk-kin' on de rail-road, All de live-long day;



I've been wuk-kin' on de rail-road, Ter pass de time a-way.



Doan' yuh hyah de whi-stle blow-in'? Rise up, so uh-ly in de mawn;



Doan' yuh hyah de cap-'n shout-in', "Din-ah blow yo' hawn?"

## LAST NIGHT.

HALFDAN KJERULF.

*Andante.*

1. Last night the night - in - gale woke me, Last night when  
2. I think of you in the day - time, I dream of

*pp* (*Chorus Humming.*) *pp*

all was still, It sang in the gold - en  
you by night; I wake and would you were

*rit.*

moon - light From out . . . the wood - land hill. I  
here, love, And tears . . . are blind - ing my sight. I

*rit.*

*dolce.*

o - pened my win - dow so gent - ly, I  
hear a low breath in the lime - tree, The

*ppp*

looked on the dream - ing dew, . . And oh! the bird, my  
wind is float - ing through, . . And oh! the night, my

*mf**p*

dar - ling, was sing - ing, sing - ing of you, of you.  
dar - ling, was sigh - ing, sigh - ing for you, for you.

*rit.*

## THE PURPLE HILLS.

HENRY R. CONGER, '99.

Air.—"ANNIE LISLE."

1. Dy - ing ech - oes fill the val - ley, Her - ald - ing the night,  
 2. Fast the length-'ning shad-ows gath - er, Sun - set dims to grey,  
 3. Safe with - in our lit - tle val - ley From the out - er strife,

As we gath - er on the cam - pus In the wan - ing light.  
 And the call - ing winds of eve - ning Through the branches play.  
 Are inshrined the hap - py mem - 'ries Of our col - lege life.

In the west the sun - set's crim - son All the heav - en fills,  
 With the far stars pale a - bove them While day's tu - mult stills,  
 And when dark - er days have found us, Mid this old world's ills,

And its glo - ry rims the edg - es Of our pur - ple hills.  
 Watch - ing us who know and love them Stand the pur - ple hills.  
 Still our hearts will turn with glad - ness To our pur - ple hills.

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# SONGS OF SISTER COLLEGES

# LORD JEFFERY AMHERST.

*Tempo di marcia.*

J. S. HAMILTON, Amherst, '06.

The piano introduction consists of two staves in 6/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

The first two lines of the song are shown with a vocal line and piano accompaniment. The lyrics are:
   
1. Oh, . Lord Jeff - er - y Am - herst was a sol - dier of the
   
2. Oh, . Lord Jeff - er - y Am - herst was the man who gave his

The final two lines of the song are shown with a vocal line and piano accompaniment. The lyrics are:
   
king, And he came from a - cross the sea,
   
name, To our col - lege up - on . . the hill,

To the French-men and the In - di - ans he did - n't do a thing,  
And the sto - ry of . his loy - al - ty and bra - ver - y and fame,

In the wilds of this wild coun - try, . . . In the wilds of this wild coun -  
A - bides here a - mong us still, . . . A - bides here a - mong us

try, . . . And for his roy - al ma - jes - ty he fought with all his  
still, . . . You may talk a - bout your John - ies and your E - lis and the

might For he was a sol - dier loy - al and true, . . .  
rest . . For they are names that time can nev - er dim, . . .

And he con - quered all the en - e - mies that came with - in his  
But give us our on - ly Jef - f'ry, he's the no - blest and the

sight, And he looked a - round for more when he was through. . . .  
best, To the end we will stand fast for him. . . .



## CHORUS.

Oh, . . . Am - herst, . . . brave Am - herst, . . . 'Twas a

name known to fame in days of yore; . . . May it ev - er . . . be

glo - rious . . . 'Till the sun shall climb the heav'ns no more. . . .

## ALMA MATER — CORNELL.

W. M. SMITH and A. C. WEEKS.

Tune: "Annie Lisle."

*With spirit.*

1. Far a - bove Cay - u - ga's wa - ters, With its waves of blue,  
2. Far a - bove the bus - y hum - ming Of the bust - ling town,

Stands our no - ble Al - ma Ma - ter, Glo - ri - ous to view.  
Reared a - gainst the arch of heav - en, Looks she proud - ly down.

CHORUS.

Lift the cho - rus, speed it on - ward, Loud her praise - es tell.

Hail to thee, our Al - ma Ma - ter; Hail, all hail, Cor - nell!

## DRINK A HIGH-BALL

Wesleyan Version.

Drink a high - ball at night - fall, Be good fel - lows while you may;

For to - mor - row may bring sor - row, So to - night let us be gay.

Tell the sto - ries of glo - ries Of dear old Wes - ley - an:

Let the high - ball make us jol - ly, Here's a health to ev - 'ry man.

## THE ORANGE AND THE BLACK.

CLARENCE B. MITCHELL, Princeton, '89.

Tune. — "SADIE RAY."  
Arranged by ERNEST CARTER.

1. Al - though Yale has al - ways fa - vored The . .  
 2. Through the four long years of col - lege, 'Midst the  
 3. When the cares of life o'er - take us, Ming - ling

vi - o - let's dark blue, And the man - y sons of  
 scenes we know so well, As the mys - tic charm to  
 fast our locks with grey, Should our dear - est hopes be .

Har - vard To the crim - son rose are true, We will  
 know - ledge We . . vain - ly seek to spell; Or, we  
 tray us, False . For - tune fall a - way, Still we'll

own the lil - ies slen - der, Nor . . hon - or shall they lack,  
 win ath - let - ic vic - t'ries On the foot - ball - field or track,  
 ban - ish care and sad - ness As we turn our mem - 'ries back,

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While the Ti - ger stands de - fend - er Of the  
 Still we work for dear old Prince - ton, And the  
 And re - call those days of glad - ness 'Neath the

*accel.*

Or - ange and the Black. We will own the lil - ies  
 Or - ange and the Black. Or, we win ath - let - ic  
 Or - ange and the Black. Still we'll ban - ish care and

*a tempo.*

slen - der, Nor . . hon - or shall they lack, While the  
 vic - tries On the foot - ball - field or track, Still we  
 sad - ness As we turn our mem - 'ries back, And re -

*rit.*

Ti - ger stands de - fend - er Of the Or - ange and the Black.  
 work for dear old Prince - ton, And the Or - ange and the Black.  
 call those days of glad - ness 'Neath the Or - ange and the Black.

HARVARDIANA.

S. B. STEEL, Harvard, '11.  
*March time.*

R. G. WILLIAMS, Harvard, '11.  
Arranged by R. S. CHILDE, Harvard, '22.

With

crim - son in tri - umph flash - ing, . . . Mid the

strains of vic - to - ry, . . . Poor E - li's

hopes we are dash - ing . . . In - to blue ob - scu - ri -

ty. . . . . Re - sist - less our team sweeps goal - ward, . .

With the fu - ry of the blast. . . . . We'll

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and a more active treble line with chords and melodic fragments. Dynamics include accents (v) and a crescendo (cresc.) leading to a forte (f) section. The lyrics are: 'hopes we are dash - ing . . . In - to blue ob - scu - ri - ty. . . . . Re - sist - less our team sweeps goal - ward, . . With the fu - ry of the blast. . . . . We'll'.



fight for the name of Har - vard . . . Till the last white

line is passed. . . . Har - vard! . . .

Har - vard! . . . Har - vard! . . .

Har - vard! . . . Har - vard! . . .

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The vocal line is in the treble clef. The lyrics are: 'fight for the name of Har - vard . . . Till the last white line is passed. . . . Har - vard! . . . Har - vard! . . . Har - vard! . . . Har - vard! . . .'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte).



Har - vard! . . . Har - vard! . . .

The first system consists of a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line has two phrases of "Har - vard!" with a dotted line indicating a pause. The piano accompaniment features chords and moving lines in both hands, with some notes marked with accents (^) and slurs.

Har - vard! . . . Har - vard! Har - vard!

The second system continues the vocal line and piano accompaniment. The vocal line has three phrases of "Har - vard!". The piano accompaniment continues with similar harmonic and melodic patterns, including slurs and accents.

Har - vard! With line is passed. . . .

2. poco rit.

attacca

The third system concludes the piece. The vocal line has the phrase "Har - vard! With line is passed." followed by a dotted line. The piano accompaniment includes a section marked "2. poco rit." (second time, a little ritardando) and ends with the instruction "attacca". The piano part features slurs, accents, and a final cadence.

## THE PALISADES

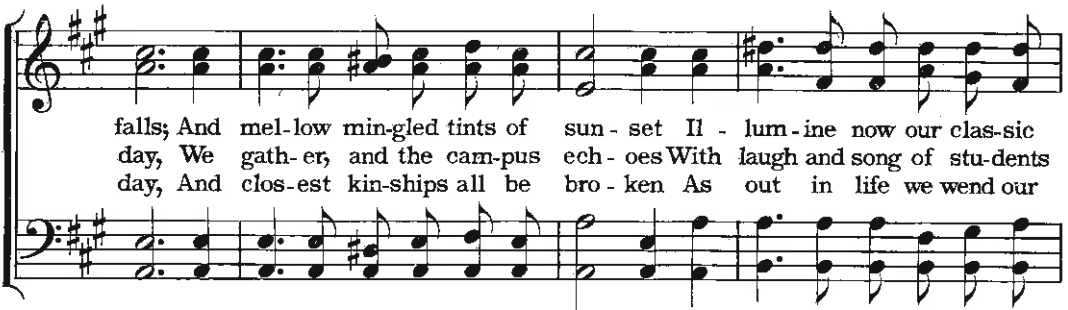
Arr. for Male Voices by  
A. D. WOODRUFF

Words and Music by  
DUNCAN MACPHERSON GENNS, '00

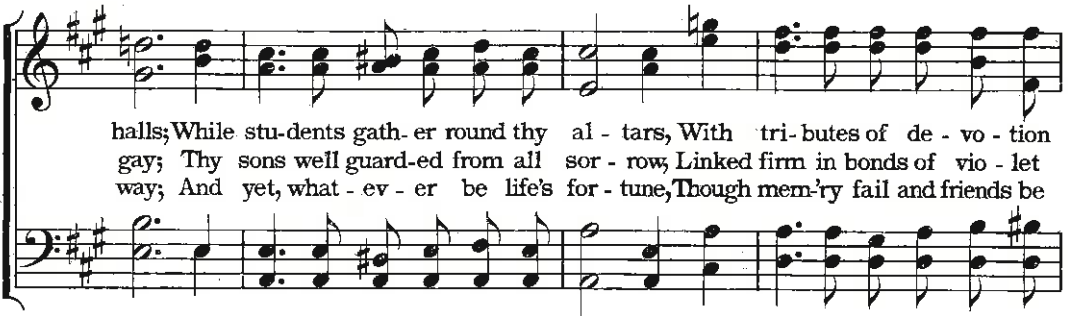


1. O grim grey Pal - i - sades, thy shad - ow Up - on the rip - pling Hud - son  
2. Here as the eve - ning shades are fall - ing, And gone is ev - 'ry care of  
3. But col - lege friend - ships all must sev - er, And fade as does the dy - ing

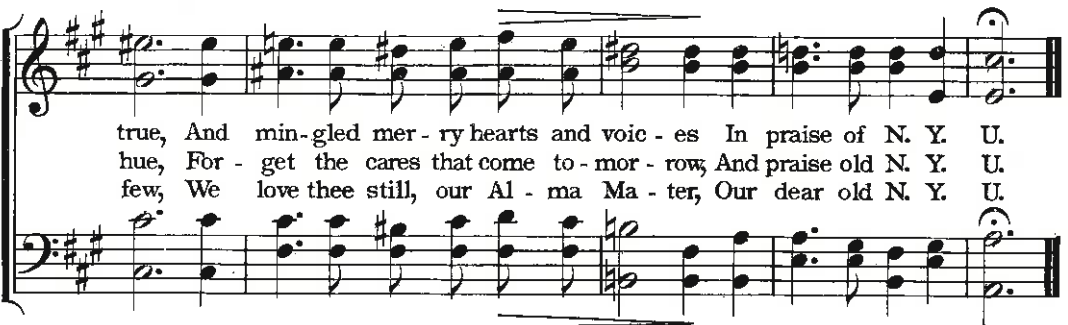
MELODY



falls; And mel - low ming - led tints of sun - set Il - lum - ine now our clas - sic  
day, We gath - er, and the cam - pus ech - oes With laugh and song of stu - dents  
day, And clos - est kin - ships all be bro - ken As out in life we wend our



halls; While stu - dents gath - er round thy al - tars, With tri - butes of de - vo - tion  
gay; Thy sons well guard - ed from all sor - row, Linked firm in bonds of vio - let  
way; And yet, what - ev - er be life's for - tune, Though mem - 'ry fail and friends be



true, And ming - led mer - ry hearts and voic - es In praise of N. Y. U.  
hue, For - get the cares that come to - mor - row, And praise old N. Y. U.  
few, We love thee still, our Al - ma Ma - ter, Our dear old N. Y. U.

# BATTLE CRY

113

## MALE CHORUS

C. L. WAITE, '06

Arr. by V. B. Allison '43

Musical notation for the first system, featuring a treble and bass staff in G major and 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "And then it's fight\_ for old Wes-ley an\_ Nev - er give".

And then it's fight\_ for old Wes-ley an\_ Nev - er give

Musical notation for the second system, featuring a treble and bass staff in G major and 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "in\_ Fight\_ to the end\_ boys\_ might and right shall".

in\_ Fight\_ to the end\_ boys\_ might and right shall

Musical notation for the third system, featuring a treble and bass staff in G major and 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "win So keep on\_ fight - ing 'til vic-to-ry\_ Crowns\_ ev - ry".

win So keep on\_ fight - ing 'til vic-to-ry\_ Crowns\_ ev - ry

Musical notation for the fourth system, featuring a treble and bass staff in G major and 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "man. Then it's fight, fight\_ fight, fight for Wes - ley an\_".

man. Then it's fight, fight\_ fight, fight for Wes - ley an\_

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## AS THE BACKS GO TEARING BY

Words by JOHN THOMAS KEADY, '05

Music by CARL W. BLAISDELL

As the backs go tear-ing by On the way to do or

The first system of the musical score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The piano part consists of a treble and bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a quarter rest, followed by a quarter note G3 in the bass and a quarter note G4 in the treble. The system concludes with a half note G4 in the vocal line and a half note G3 in the bass.

die Ma - ny sighs and ma - ny tears, Min - gle

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The system ends with a half note G4 in the vocal line and a half note G3 in the bass.

with the Har - vard cheers, As the backs go tear - ing

The third system concludes the piece. The vocal line has quarter notes G4, A4, B4, and C5, followed by a half note G4. The piano accompaniment continues with eighth notes in the bass and chords in the treble. The system ends with a half note G4 in the vocal line and a half note G3 in the bass.

By permission of Dartmouth College

by Mak-ing gain on stead-y gain Ech-o

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

swells the sweet re - frain Dart-mouth's going to win to-day Dartmouth

The second system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes dynamic markings such as *f* (forte) and *sf* (sforzando) in the bass line.

sure must win to-day. As the backs go tear-ing by.

The third system concludes the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, ending with a double bar line.

## YALE MARCHING SONG

C. W. O'CONNOR, '04 L

STANLEIGH P. FRIEDMAN, '05

*ff marcato*

March, march on down the field,

*mf*

fight - ing for E - li, Break

through the crim - son line, their strength to de -

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fy, ————— We'll give a long cheer for E - li's

men, We're here to win again.

Har - vard's team can fight to the end, but Yale

will

1.  
win!

Rah! rah! rah!

2.  
win. —————

Rah!

## GOING BACK TO NASSAU HALL

Words and Music by  
KENNETH S. CLARK, '05

Tempo di Marcia

The piano introduction consists of two staves in 6/8 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. The piece begins with a forte (*f*) dynamic.

*mf*

1. When the sons of Prince-ton      Gath-er an - y - where, —  
 2. Let's go back to Prince-ton      At Com-mence-ment time, —  
 3. They are great at foot - ball      Down in Prince-ton - town, —

The vocal melody is written on a single staff in G major (one flat). The piano accompaniment continues with a similar rhythmic pattern to the introduction, marked mezzo-forte (*mf*).

There's a place they think of,      Long - ing to be there. —  
 Sam - ple each re - un - ion:      That's the life for mine! —  
 And like-wise in base - ball      They have won re - nown. —

The second verse continues the vocal melody and piano accompaniment. The piano part features some more complex chordal textures in the right hand.

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It's the one and on - ly U - ni - ver - si - ty, —  
 Ram - ble round the cam - pus, Full of jol - li - ty, —  
 Soon well see them win - ning One more vic - to - ry, — And

Sit - u - at - ed And cel - e - brat - ed In New Jer - see.  
 Our lo - ca - tion For cel - e - bra - tion Is New Jer - see.  
 bon - fires burn - ing When we're re - turn - ing To New Jer - see.

REFRAIN

1. - 3. Go - ing back, — go - ing back, — Go - ing

back to Nas - sau Hall. \_\_\_\_\_ Go-ing back, \_\_\_\_\_

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'back', followed by quarter notes 'to', 'Nas - sau', and 'Hall.', then a half note 'Go-ing', and finally a quarter note 'back,'. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

— go-ing back, \_\_\_\_\_ to the best old place of

The second system continues the musical score. The vocal line has a quarter rest followed by a quarter note 'go-ing', a half note 'back,', a quarter rest, and then quarter notes 'to the best old place of'. The piano accompaniment continues with similar harmonic support.

all. \_\_\_\_\_ Go-ing back, \_\_\_\_\_ go-ing back, \_\_\_\_\_

The third system concludes the musical score. The vocal line has a quarter rest followed by a quarter note 'all.', a quarter rest, a half note 'Go-ing', a quarter rest, a half note 'back,', a quarter rest, a half note 'go-ing', and finally a quarter note 'back,'. The piano accompaniment provides the final harmonic context.

— from all this earth - ly ball, ————— We'll

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

clear the track As we go — back, Go-ing back to

The second system continues the musical score. The vocal line has a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment maintains the same rhythmic pattern as the first system.

1. Nas - sau Hall. ————— Go-ing Hall. —————

2.

The third system includes two endings for the vocal line. The first ending is marked with a '1.' and a repeat sign, leading to the lyrics 'Nas - sau Hall. ————— Go-ing Hall. —————'. The second ending is marked with a '2.' and a repeat sign, leading to a final cadence. The piano accompaniment includes trills and grace notes in the right hand.

To G. E. F.  
**SECRETS**  
 WESLEYAN CAMPUS SONG

Words by FREDERIC LAWRENCE KNOWLES, '94

Music by CLARENCE R. SMITH, '99

Slowly and smoothly ♩ = 92

TENOR I  
 TENOR II

O rose, climb up to her win-dow, And in thro' the casement

*Melody*

BASS I  
 BASS II

reach, And say what I may not ut-ter, in your beau-ti-ful si-lent

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 Middletown, Connecticut, and Broadcast Music, Inc., 580 Fifth Avenue, New York."

speech! She will shake the dew from your petals, She will press you close to her

*f.* *p*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a half note rest followed by a melodic line. It includes dynamic markings *f.* and *p*. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords. The key signature has one sharp (F#).

lips, She will hold you never so lightly In her warm white finger-

*p* *m.g.* *mf*

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with dynamic markings *p* and *m.g.*. The bottom staff continues the piano accompaniment with dynamic markings *mf*. The key signature has one sharp (F#).

tips. And then who can tell? she may whis-per (While the cit-y sleeps be -

*f* *p* *pp*

*f* *p* *pp*

*p*

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line in the treble clef and a bass line in the bass clef. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *f*, *p*, and *pp*. The piano accompaniment begins in the second system, with a treble clef and a bass clef. The right hand plays chords and arpeggios, while the left hand plays a simple bass line. Dynamics include *p*.

low,) I was dream-ing of him when you woke me, But, rose, he must nev - er know.

*ritard.* *pp*

Detailed description: This system contains the second two systems of a musical score. The first system has a vocal line in the treble clef and a bass line in the bass clef. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics include *ritard.* and *pp*. The piano accompaniment begins in the second system, with a treble clef and a bass clef. The right hand plays chords and arpeggios, while the left hand plays a simple bass line. Dynamics include *pp*.

## **OCTET SECTION**

In a history of song at Williams the Williams Octet would furnish one of the most lively chapters.

Short-lived as time goes, the Octet existed over a span of not much more than ten years, and that was a decade interrupted mid-way by World War II. The group nevertheless acquired the prestige of a tradition, and today the deep blend of eight male voices sounds a clear and unique remembrance for many Williams men.

The Octet tradition actually evolved from another tradition, the practice of providing a break in Williams Glee Club programs by means of a quartet. It was Professor of Music Robert Barrow in 1940 who increased the number of men for this purpose to eight, and it was he who initiated their singing in six and eight parts. During this same year Octet performances ranged from Country Club parties to a concert in New York's Town Hall and included an appearance in Bermuda. The eight men also enjoyed the distinction of being the first student group to perform in the Adams Memorial Theatre.

In 1941 the Octet singers adopted their most outstanding feature, the custom of using their own arrangements almost exclusively. The arrangements were made by C. Louis Safford, Jr. '41, Warren G. Hunke, '42 and George D. Lawrence '43 and several of them are included in the following section of this book. It was hoped to print a much larger number of them but unfortunately copyright clearance could not be obtained for most of the songs the Octet used.

Although the original eight men were inevitably dispersed by war and circumstances, the group was reorganized in 1946 and made their post-War appearance at the college's Victory Reunion. Singing that night were four of the charter members: Messrs. Hunke, Lawrence, Safford and MacGruer.

In May, 1947 they presented a full evening's concert at the Adams Memorial Theatre and repeated that successful program five times throughout the East for the benefit of the College Building and Endowment Program. Since that time, the original Octet has given sporadic performances and had several reunions. Their arrangements have been used by successive new undergraduate octets. In fact, several times on the occasion of the Commencement Pops Concert in June there were performances by octets made up of undergraduates and members of the original Octet, using the original arrangements after rehearsing together for only a few minutes. It is hoped that the inclusion in this song book of a few examples of these noteworthy arrangements will serve to encourage the perpetuation of the Octet tradition.



## JUANITA

Arranged by Warren Hunke, '42

Soft o'er the foun-tain Ling'ring falls the sou-thern moon;—

Soft o'er the foun-tain Ling'ring falls the sou-thern moon;—

Detailed description: This system contains the first four measures of the song. It features a vocal line with lyrics and two piano accompaniment staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody is simple and lyrical, with a slight rise in the final measure of each line.

Far o'er the moun-tain Breaks the day too soon. In thy dark eye's

Far o'er the moun-tain Breaks the day too soon. In thy dark eye's

Detailed description: This system contains the next four measures of the song. It continues the vocal line and piano accompaniment from the first system. The lyrics describe a scene where the sun sets behind a mountain, and the focus shifts to the eyes of a loved one. The musical notation includes rests in the vocal line for the final measure of each line.

splen - dor      Where the warm light loves to dwell      Wea - ry looks \_ yet

splen - dor \_ \_ \_ Where the warm light loves to dwell \_ \_ Wea - ry looks yet

Detailed description: This system contains two vocal staves and two piano accompaniment staves. The top vocal staff is in treble clef, and the bottom vocal staff is in bass clef. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: "splen - dor      Where the warm light loves to dwell      Wea - ry looks \_ yet" for the top voice and "splen - dor \_ \_ \_ Where the warm light loves to dwell \_ \_ Wea - ry looks yet" for the bottom voice. The music is in a key with three flats and a 3/4 time signature.

SOLO 1st TENOR      CHORUS (repeat chorus only)

ten - der      Speak their fond fare - well (hum) \_      Ni - ta, Jua<sup>3</sup> - ni - ta,  
Ni - ta, Jua<sup>3</sup> - ni - ta,

ten - der      (hum) \_      Ni - ta, Jua<sup>3</sup> - ni - ta,  
Ni - ta, Jua<sup>3</sup> - ni - ta,

Detailed description: This system is divided into two parts: "SOLO 1st TENOR" and "CHORUS (repeat chorus only)". The solo tenor part includes the lyrics "ten - der      Speak their fond fare - well (hum) \_" and "ten - der      (hum) \_". The chorus part includes the lyrics "Ni - ta, Jua<sup>3</sup> - ni - ta, Ni - ta, Jua<sup>3</sup> - ni - ta," repeated twice. The music features triplets (indicated by a '3' over the notes) and repeat signs. The piano accompaniment is shown in two staves (treble and bass clef). The key signature has three flats and the time signature is 3/4.

let me lin - ger by thy side;— Ni - ta Jua - ni - ta,  
ask thy soul — if we should part,— Ni - ta Jua - ni - ta,

let me lin - ger by thy side;— Ni - ta Jua - ni - ta,  
ask thy soul — if we should part,— Ni - ta Jua - ni - ta,

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor). The music is divided into four measures. The first two measures contain the lyrics 'let me linger by thy side;—' and 'ask thy soul — if we should part,—'. The last two measures contain the lyrics 'Ni - ta Jua - ni - ta,' and 'Ni - ta Jua - ni - ta,'. There are triplets of eighth notes in the vocal line for the final two measures.

1. Be my own fair bride. lean thou on my heart.

2. Be my own fair bride. lean thou on my heart.

*rit.*

*rit.*

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in a key signature of three flats. The music is divided into two parts: a first ending (marked '1.') and a second ending (marked '2.'). The lyrics are 'Be my own fair bride. lean thou on my heart.' in both parts. The first ending consists of four measures. The second ending consists of four measures, with the final two measures marked 'rit.' (ritardando). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



The original Octet at the opening of the Adams Memorial Theatre, April 13, 1941. Left to right: Tyler '41, Hunke '42, Lawrence '43, Rising '42, MacGruer '43, Verdery '41, Pitt '41, Safford '41.

## DRINK TO ME ONLY WITH THINE EYES

OLD ENGLISH AIR

Words by BEN JONSON

Arranged by Warren Hunke, '42

TENORS

1. Drink to me on - ly with thine eyes, and I will  
 2. I sent thee late a ro - sy wreath, not so much

BASSES

pledge with mine Or leave a kiss with in the  
 hon' ring thee, As giv - ing it a hope that

cup, and I'll not ask for wine; The  
 there it could not with - ered be; But

(Hum  
 thirst that from the soul doth rise, doth ask a  
 thou there on didst on - ly breathe, and send'st it

drink di - vine But might I of Jove's  
back to me, Since when it grows and

nec - tar smells, I sip, - I would not change for thine.  
smell, I swear, not of it - self, - but thee.

## OLD TIME MEDLEY

### WHEN YOU WORE A TULIP

Words by JACK MAHONEY

Music by PERCY WENRICH  
Arranged by C. L. Safford, Jr. '41

When you wore a tu-lip, a bright yel - low tu - lip, And

*Melody*

When you wore a tu-lip, a bright yel - low tu - lip, And

I wore a big, red rose. When you car-

I wore a big, red rose. bim bim bim When you car-

ess'd me 'Twas then heav - en blessed me What a bless-ing no one

ess'd me 'Twas then heav - en blessed me What a bless-ing no one

knows \_\_\_\_\_ You made life cheer-y when

knows, no one knows his nose, You made life cheer-y when

you call'd me dear - ie 'Twas downwhere the blue grass grows \_\_\_\_\_

you call'd me dear - ie 'Twas downwhere the blue grass grows \_\_\_\_\_



— Your lips were sweet-er than ju - lep When you wore a

lips were sweet-er than ju - lep When you wore a

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are split across four measures. The first measure of the vocal line has a fermata over the first two notes. The second measure has a fermata over the first note. The third measure has a fermata over the first note. The fourth measure has a fermata over the first note. The piano accompaniment consists of a steady eighth-note bass line and a melody in the right hand.

tu-lip and I wore a big, red rose

tu-lip and I wore a big, red rose

*segue*

*segue*

*segue*

*segue*

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are split across four measures. The first measure has a fermata over the first two notes. The second measure has a fermata over the first note. The third measure has a fermata over the first note. The fourth measure has a fermata over the first note. The piano accompaniment consists of a steady eighth-note bass line and a melody in the right hand. The system ends with a double bar line and the word "segue" written below the staff.

## THE CURSE OF AN ACHING HEART

Words by HENRY FINK

Music by AL. PIANTADOSI  
Arranged by Warren Hunke, '42

made me what I am to - day I hope you're

*Melody*

You made me what I am to - day I hope you're  
made me what I am to - day I hope you're

Detailed description: This system contains the first six measures of the song. It features a vocal line with lyrics, a piano accompaniment, and a separate melody line. The lyrics are: 'made me what I am to - day I hope you're'. The melody line is labeled 'Melody' and consists of a single line of music.

sa - tis sa - tis - fied dragged and dragged me down un -

sa - tis - fied You dragged and dragged me down un -  
sa - tis sa - tis - fied dragged and dragged me down un -

Detailed description: This system contains the next six measures of the song. It features a vocal line with lyrics, a piano accompaniment, and a separate melody line. The lyrics are: 'sa - tis sa - tis - fied dragged and dragged me down un -' and 'sa - tis - fied You dragged and dragged me down un - sa - tis sa - tis - fied dragged and dragged me down un -'. The melody line continues from the previous system.

til my soul with - in me died — shattered each and

til my soul with - in me died — You've shat - tered each and  
shattered each and

Detailed description: This system contains two vocal parts and piano accompaniment. The top vocal line (treble clef) has lyrics: "til my soul with - in me died — shattered each and". The middle vocal line (treble clef) has lyrics: "til my soul with - in me died — You've shat - tered each and" and "shattered each and". The piano accompaniment is shown in bass clef. The music is in a minor key with a 3/4 time signature.

ev' - ry dream, you fooled me from the start — And

ev' - ry dream, you fooled me from the start — And

Detailed description: This system continues the musical score with two vocal parts and piano accompaniment. The top vocal line (treble clef) has lyrics: "ev' - ry dream, you fooled me from the start — And". The middle vocal line (treble clef) has lyrics: "ev' - ry dream, you fooled me from the start — And". The piano accompaniment is shown in bass clef. The music continues in the same minor key and 3/4 time signature.

though you're not true, may God bless you! That's the curse of an

though you're not true, may God bless you! That's the curse of an

ach - ing heart, ach - ing heart. segue

ach - ing heart. ach - ing heart. segue

*ritard.* bm bm bm bm bm bm bm bm

## PEG O' MY HEART

Words by ALFRED BRYAN

Music by FRED FISCHER  
Arranged by Warren Hunke, '42

Musical score for the first system of "Peg O' My Heart". It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 2/4 time and G major. The lyrics are: "Peg O' my Heart, I love you, bim bim bim Peg O' my Heart, love you,". The word "Melody" is written below the first vocal staff.

Musical score for the second system of "Peg O' My Heart". It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 2/4 time and G major. The lyrics are: "We'll ne-ver part, I love you, Dear lit-tle girl, We'll ne-ver part, love you, Dear lit-tle girl,".

sweet lit - tle girl. (hum)

SOLO: Swee - ter than the Rose of E - rin

sweet lit - tle girl. (hum)

Detailed description: This system contains two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: 'sweet lit - tle girl.' followed by '(hum)'. The piano accompaniment consists of a treble and a bass line. A 'SOLO' section is indicated between the vocal staves, with the lyrics 'Swee - ter than the Rose of E - rin'. The music is in a key with one sharp (F#) and a common time signature.

(hum) Peg O' My Heart,

are your winn - ing smiles en - dear - in'

(hum) Peg O' My Heart,

Detailed description: This system continues the musical score with two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: '(hum) Peg O' My Heart,' and 'are your winn - ing smiles en - dear - in'' followed by '(hum) Peg O' My Heart,'. The piano accompaniment continues with treble and bass lines. The key signature remains one sharp (F#).

— your glances with Irish art — entrance us

— glances with Irish art — trance us

Come (hum) own — come make your home in my heart.

Come, be my own —

Come (hum) own — come make your home in my heart.

## LITTLE WILLIE

Arranged by C. Louis Safford, Jr. '41

1. Willie had a purple monkey, climbing on a yel- low stick,

2. No more he'll shoot his sister with his little wood-en gun;

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The first line of music corresponds to the first line of lyrics, and the second line to the second line. The lyrics are printed below the staves.

And when he sucked the paint all off, it made him death-ly sick. And in his dying moments he clasped that monkey

No more he'll pull the pussy's tail to make her YOWL for fun. The pussy's tail now stands out straight, the gun is

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are printed below the staves.



in his hand. And bade farewell  
to this bright world, and went to a bet-ter land.

laid a-side. The monkey doesn't  
jump around since Lit-tle Wil-lie died. Oh!

The musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The music is divided into four measures by vertical bar lines. The first measure contains the lyrics 'in his hand.' and 'laid a-side.'. The second measure contains 'And bade farewell to this bright world, and' and 'The monkey doesn't jump around since'. The third measure contains 'went to a bet-ter land.' and 'Lit-tle Wil-lie died.'. The fourth measure contains 'land.' and 'Oh!'. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

Bu - ry poor Wil - lie 'way out in the woods in a

Bu - ry poor Wil - lie 'way out in the woods in a

The musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The music is divided into two measures by a vertical bar line. The first measure contains the lyrics 'Bu - ry poor Wil - lie 'way' and 'Bu - ry poor Wil - lie 'way'. The second measure contains 'out in the woods in a' and 'out in the woods in a'. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

beau-ti - ful hole in the ground, Where the wood-peck-ers sing and the

beau-ti - ful hole in the ground, Where the wood-peck-ers sing and the

bum-ble bees buzz and the strad-dle bugs tum-ble a - round. The

bum-ble bees buzz and the strad-dle bugs tum-ble a - round.

strad-dle bugs tum-ble a - round, The strad-dle bugs tum-ble a -

The strad-dle bugs tum-ble a -

round. wood-peck-ers sing bum-ble bees buzz

round. Where the wood-peckers sing and the bum-ble bees buzz and the

Strad-dle bugs tum-ble a - round. So that in win-ter when the

Strad-dle bugs tum-ble a - round. So that in win-ter when the

slush and the snow have co-ver'd his last lit - tle bed, His

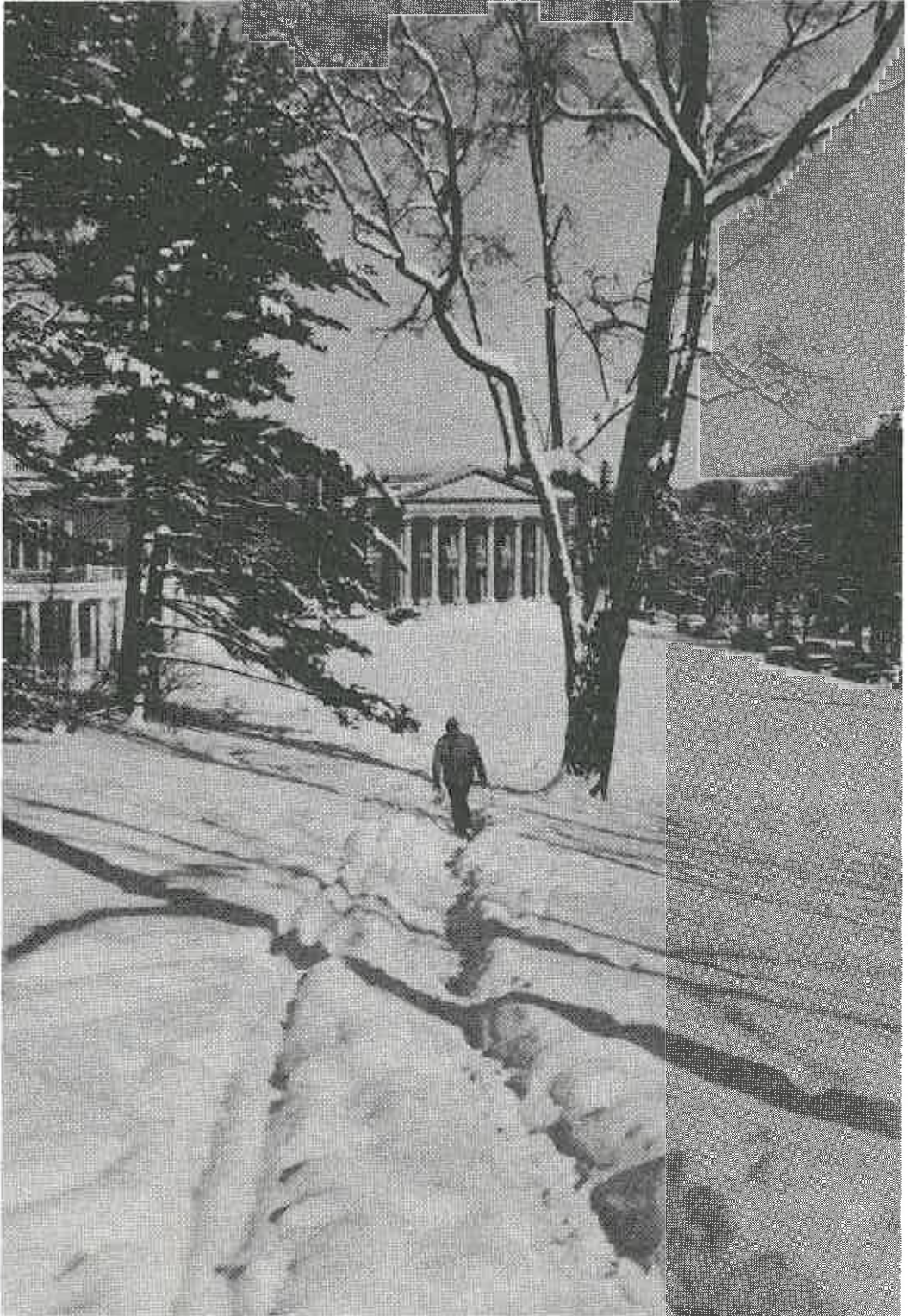
slush and the snow have co-ver'd his last lit - tle bed, His

bro - ther Ar - te - mus may go out with Jane and

bro - ther Ar - te - mus may go out with Jane and

vi - sit the place with his sled. A - men.

vi - sit the place with his sled. A - men.



“The snows of Winter”.

## ANNOTATIONS ON THE SONGS.

THE ROYAL PURPLE. By F. W. Memmott, F. D. Goodwin and B. T. Bartlett, all Williams College, 1895

"Frederick D. Goodwin . . . wrote a play, 'Manhattan', for the junior dramatics of their class and among the songs introduced was 'The Royal Purple'. Mr. Memmott wrote several songs for the play, but 'The Royal Purple' was the joint work of Mr. Goodwin and himself. B. T. Bartlett, the musical genius of the class set the words to music".—THE BOSTON SUNDAY GLOBE, APRIL 30, 1911, p. 3

THE MOUNTAINS. By Washington Gladden, Williams College, 1859:

In 1893 Gladden wrote for the "Williams Weekly" an account of the beginning of his acquaintance with the Berkshire landscape:

*"I shall never forget that evening when I first entered Williamstown, riding on the top of the North Adams stage. The September rains had been abundant and the meadows and slopes were at their greenest; the atmosphere was as nearly transparent as we are apt to see it; the sun was just making behind the Taconics, and the shadows were creeping up the slopes of Williams and Prospect; as we paused on the little hill beyond Blackinton the outlines of the Saddle were defined against a sky as rich and deep as ever looked down on Naples or Palermo. . . . To a boy who had seen few mountains that hour was a revelation."*

This revelation was at the beginning of Washington Gladden's college course. Near the close of it another flashed upon him. "One winter morning walking down Bee Hill," he said, "the lilt of the chorus of 'The Mountains' came to me. I had a little music paper in my room in the village and on my arrival I wrote down the notes and cast about for words to fit them and the refrain of 'The Mountains'; the Mountains suggested itself. I wrote the melody of the stanza next and fitted the words to it."

—Leverett W. Spring, A HISTORY OF WILLIAMS COLLEGE, pp. 317-318

Williams College can boast of having the oldest American college song written by an undergraduate specially for the college and it is "the song" of the Berkshire institution. It is entitled "The Mountains". Rev. Dr. Washington Gladden . . . was the author of both words and music.—THE BOSTON SUNDAY GLOBE, April 30, 1911, p. 3.

YARD BY YARD. By Clarence F. Brown, '09, Hamilton B. Wood, '10, and Lars S. Potter, '10.

This song is a combination of two songs submitted in a class song contest in June, 1907. The words and music of the verse were written by Clarence F. Brown. The words of the chorus were written by Lars S. Potter and the music by Hamilton B. Wood.

## ANNOTATIONS ON THE SONGS (Continued)

OUR MOTHER. By Clarence F. Brown, '09.

The result of an interclass singing contest for which original songs were submitted.—WILLIAMS RECORD, June 23, 1908, p. 2.

'NEATH THE SHADOW OF THE HILLS. Words by Talcott M. Banks, '90; music by Frances Shackelton.

Sung at the meeting of the Williams Alumni Association of New York December 13, 1894.—Williams College Library, Williamsiana Catalog; WILLIAMS WEEKLY, Jan. 31, 1895, p. 254.

DRINK A HIGH-BALL. Gus Brigham, around 1900, wrote this song, dedicating it to Herbert Waterous, the famous Gilbert and Sullivan basso. Permission to use it as a Wesleyan song as given by Waterous to T. H. Montgomery '02 who, at our 1906 Commencement, introduced it here. R. W. Bristol '06 was among those who learned it then; and when he entered University of Pennsylvania for graduate work that fall, he taught the Wesleyan "High-Ball" song to his new associates at U. of P., where in a slightly altered version it has been popular ever since. The original words in the last quatrain of the chorus were as follows:

Tell the stories of its glories  
As we lift our glasses tall;  
Let the high-ball make us jolly,  
Here's a health to one and all.

(Notes from Wesleyan Song Book)

SECRETS. By Frederic Lawrence Knowles '94.

This was printed in his Wesleyan Verse, 1894. According to a campus tradition, it was first written by Knowles on a frosted window pane, in old North College, one wintry morning. Clarence R. Smith '99, leader of the Wesleyan Glee Club, 1897-99, composed his melody for these words in 1900, completing it in the summer of 1901. "To G.E.F.," the legend over the music, indicates that he dedicated it to Miss Grace E. Forbes, who during that summer was doing concert recital work in Germany. At the time of first publication, these mysterious initials were one of the "Secrets" of the song, and continued so until two years later when she became Mrs. Clarence R. Smith—a happy denouement for the rose's window-climbing adventure! (Notes from Wesleyan Song Book).

AS THE BACKS GO TEARING BY.

In the winter of 1903-04, Tom Keady '05 wrote the words of "As the Backs Go Tearing By" to the tune of a popular song of the day entitled "When the Boys Come Marching Home". The words and music of the original song were written by Charles W. Doty and published by him in 1901. Robert Wallace Richardson '06 reports that the Keady lyrics attained instant campus popularity. They have ever since tingled the blood of Big Green followers, despite the fact that the name of the rival team has undergone several transformations in accordance with the times. (Notes from Dartmouth Song Book).



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